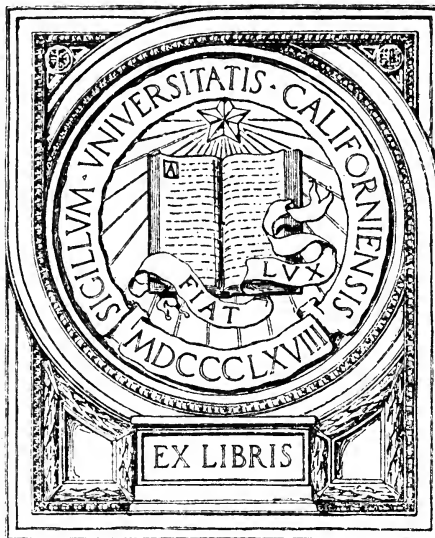


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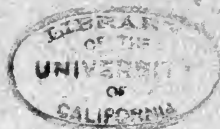
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The Rime in Schiller's Poems

BY WILLIAM CHARLES HILMER



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BY
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B. A. German Wallace College, 1899

THESIS

Submitted in Partial Fulfillment of the Requirements for the
Degree of

DOCTOR OF PHILOSOPHY

In German

In the Graduate School of the
UNIVERSITY OF ILLINOIS

1910

CINCINNATI

PRESS OF JENNINGS AND GRAHAM

1911

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APPROPRIATE

PREFACE

As a basis for my investigation of the rime in Schiller's poems, I have used Goedeke's *Historisch-kritische Ausgabe* of 1871. In this edition Schiller's "Jugendversuche" are arranged chronologically in the first volume. Volume eleven contains a similar arrangement of all poems from 1794 to 1805, while the intervening volumes contain, though scattered, the poems written during the time generally designated as the second period.

Goedeke gives a complete text of all authentic poems with all variant readings, so that by means of these practically all previous editions can be entirely reconstructed.

It seems advisable for my purpose to retain the generally adopted plan of recognizing three periods in the poet's works (see page 13). His works and his life during these respective periods are so very closely knit together, that each period is an integral unit in itself. For this reason, it is not wise to shift the lines of demarcation between the periods, even though it might be more convenient to do so in the present study.

By actual count we find that Schiller used 2305 rimes in the first period. The poems in which these occur are contained in Goedeke, volumes I, II, III, and IV to page 20.

The poems of the second period comprise 2120 rimes. These poems we find in Goedeke, volume IV, page 21, to volume XI, page 96.

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The poems of the third period, found in Goedeke, volume XI, page 97, to the end of volume XV, contain 2277 rimes.

In the citation of impure rimes, reference is made to the text in each case as follows: I, 48, equals volume I, page 48, in like manner VI, 54.

By means of these divisions we can easily group together all impure rimes belonging to each period, since we have definitely determined the volumes and pages constituting the limits of each period. Then, since each period represents a certain number of rimes actually used, a comparison showing the decrease in the number of imperfect rimes from one period to another is easily made.

It would be presumptuous for me to claim that my list of rime imperfections is absolutely exhaustive. But I do claim to have covered the ground carefully and noted every instance that came to my attention, except the *ä: e* rime, which phonetically approaches perfection, also in the "Schriftsprache." Though this type is discussed and many cases of its occurrence quoted in a later chapter, no complete list of all cases is given.

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INTRODUCTION

When Schiller first began to write poetry, his theoretical knowledge of versification was extremely limited. Even as late as 1795 he writes to Humboldt:¹ "Ich bin der roheste Empiriker im Versbau, denn auszer Moritz' kleiner Schrift über Prosodie erinnere ich mich auch gar nichts, selbst nicht auf Schulen darüber gelesen zu haben." As it appears, the only influence this essay had on Schiller, was to strengthen his preference for the rime, and we dare say it was fortunate that he was left to follow his innate feeling for rythm, which remained unspoiled by the teachings of ancient Metrics.

We shall judge more kindly as well as more intelligently, the imperfections of his "Jugendversuche", at least, when we recall conditions in general and his own immediate surroundings in particular.

The fifteenth and sixteenth century presents great confusion in the field of German metrics. Verses were commonly written only by means of counting syllables, regardless of any other regulations.

Martin Opitz put an end to the existing confusion by establishing definite rules for versification in his *Buch von der deutschen Poeterey*, 1624. This marks the birth of a new period in German poetry. Instead of counting the syllables he introduced the versification according to accent and stress.

¹ *Briefwechsel zwischen Schiller u. Humboldt*, Stuttgart, 1893, S. 202.

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What concerns us, however, here chiefly, is the early conception of the *nature of the rime* and its development before Schiller's time.

Rudolf Hildebrand¹ maintains, that, to secure a perfect rime not only *similarity* in the riming syllables is essential, but also *dissimilarity*, i. e., similarity in the stressed and rimed vowels, but dissimilarity in the consonants preceding the rime vowel. He furthermore insists that the beauty of the rime grows in proportion as this dissimilarity increases.

He tests his own statement in the following manner: Which rime do you prefer? Kreis — Greis or Gleis — Greis. He says the answer is always in favor of the latter, simply because the difference preceding the rime vowel is greater in Gleis — Greis than it is in Kreis — Greis. The same thing will be increasingly apparent in rimes like: tragen — ragen, bringen — dringen, Kranz — Glanz, blau — grau, Stein — Rhein, etc. Thus we see that the true artistic beauty of the rime develops out of concord and discord.

Opitz well understood this essential and expressed it as follows (Poeterey, chapter 7):

“Ueber disz, die letzte Sylbe in den männlichen und letzten swo in den weiblichen Reimen sollen nicht in allen Buchstaben gleich sein, als in einem weiblichen Reim:

Wir sollen Fremdlingen gar billig Ehr erzeigen,
Und so viel möglich ist, ein willig Hertze zeigen.”

Schottelius² gives expression to the same thought: “Die Reimung besteht eigentlich nur recht darin,

¹ *Beiträge zum deutschen Unterricht*, Leipzig, 1897, p. 172 ff.

² *Ausführliche Arbeit von der Deutschen Hauptsprache*, Braunschweig, 1663, S. 860.

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wenn der Reimlaut vornan (vor sich) die Mitlautern verändert. Also wenn man sagt: Land, Hand, Band, Brand, etc."

August Buchner, a friend of Opitz, agrees to the same idea in his *Anleitung zur Deutschen Poeterey*.¹

Independently of Opitz, Christian Weise² establishes the same principle: "Vor eins sieht man zwar auf die Syllben, die einen gleichen Ton von sich geben, doch der erste Buchstabe vor der Syllbe musz anders sein."

From these references we see that the real essentials of the rime were fully understood during the seventeenth century, though the early eighteenth century marks a decadence of this clear conception.

J. G. Neukirch³ (just one hundred years after the publishing of Opitz' *Poeterey*) has either forgotten to express or does not know that the disagreement of the consonants preceding the riming syllables is an essential to good rime; for he speaks "von den letzten Sylben, welche auf einen gleichen Klang oder Reim ausgehen."

Breitinger⁴ does not consider it necessary to give a definition of the rime, but simply takes that for granted.

Gottsched⁵ speaks of the rime only as a "Gleichlaut der letzten Sylben in zwoen Zeilen;" similarly in his *Wörterbuch der Wissenschaften und freien Künste*,⁶ the definition of rime is given as "der über-

¹ Wittenberg, 1665, S. 158.

Curiose Gedanken von Deutschen Versen, Leipzig, 1893.

³ *Anfangsgründe zur reinen teutschen Poesie*, Halle, 1724, S. 27.

⁴ *Critische Dichtkunst*, Zürich, 1740, S. 460.

⁵ *Versuch einer critischen Dichtkunst*, 4. Auflage, Leipzig, 1751, S. 75.

⁶ Leipzig, 1760.

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einstimmende Klang der letzten Sylbe in verschiedenen Zeilen eines Gedichtes."

We might continue with similar definitions, but this is sufficient to show the tendency of the eighteenth century. It is, however, only fair to say that the opinion of writers on this point continues to waver even up to the present time between the clear expression of Opitz and the entire non-committal of Neukirch.

The fact that Opitz, in spite of his clear statements on the rime, as expressed in his *Buch von der deutschen Poeterey*, makes use of rimes like: Poeten — von nöthen, erhört — lehrt, Freude — Leide, geneiget — gezeuget, für — dir, etc.,¹ brings us to another important phase of the rime, viz.: the pronunciation.

If Opitz used the above rimes, we may at once conclude that to him *e*: *ö*, *ei*: *eu*, *ü*: *i* were phonetic equivalents, as they were with Saxons and Silesians generally. Then Opitz did only the natural thing, and according to his conception wrote the above as perfect rimes.

The same is true of the best German poets. A little incident occurring between Schiller and Bürger in 1791 is quite indicative of the general conception of the rime at this time. When Schiller in his essay: "über Bürgers Gedichte" criticised among others the rime *blähn* — *schön* as impure, Bürger answered:² "Der Reim ist freilich nicht ganz rein, aber nicht unreiner als die Reime in *i* und *ü*, in *ei* und *eu*, die sich unsere correctesten Dichter gestatten," etc. Bürger might further have objected

¹ *Gedichte*, Danzig, 1641.

² *Bürgers Werke von Bohtz*, Göttingen, 1835, S. 134.

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to this criticism on the ground that Schiller took no notice of the rimes: *Lied* — *Gemüth*, *schön* — *gesehn*, which occur in the very same poem not far from the rime *blähn* — *schön*. Schiller evidently did not see these imperfections, which to him were phonetically pure rimes.

Also Goethe, when he used the rime *röther* — *späther*, thought and spoke these umlauts as phonetic equivalents.

When we find that many German poets use these and similar rimes, the reason is not because they imitate their predecessors, but because these rimes are due to the natural pronunciation of the poets. We must therefore judge with moderation the rime imperfections of the young poets.

As we have seen, the traditional forms had been abandoned entirely and the forms introduced by Opitz had been developed to a certain perfection, especially during Gellert's time. Goethe also employed these same forms during his earliest period, but with the beginning of the "Storm and Stress" period he broke away from them, as his so-called "free rythms" (*Wanderers Sturmlied*, etc.) show.

Because Schiller possessed a fine instinct for metrical form even from his early youth, he was not especially impressed by the clamor arising from the *Stürmer* and *Dränger* for *freedom from form*, but preferred to use and develop the old rimed and rythmical verse. When other poets hesitated to use the rime because it lacked dignity, Schiller showed preference for it and sought to elevate its dignity.

When Herder at a later period ridiculed the use of the rime, Schiller quickly declared himself in its

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favor,¹ thereby giving expression to his life-long attitude toward the rime. We must, however, not infer from this general attitude that Schiller's rimes became gradually faultless; for, aside from his dialectic rimes, we shall find many impurities—impurities of which also many other poets are guilty.

If he rimes accented syllables with the unaccented, he takes but the same liberty which Cramer, Gleim, Herder, Klopstock, Wieland, and others accorded to themselves also. In fact we find that the riming of accented with unaccented syllables goes back as far as the Old High German period.

If Schiller replaces the rime by assonance, or even dispenses with the agreement of the vowels entirely, we shall find that this was done by Cramer, Schubarth, and Goethe before him.

It is true that Schiller's early rimes contain many imperfections, yet these may be accounted for, in part, by his inexperience as a beginner; in part by the unsettling tendency of the Storm and Stress period, which he could not escape entirely. But we shall see by careful investigation that the great majority of Schiller's rime imperfections arise from his Swabian pronunciation.²

This is true at least for his early years, before

¹ Schiller writes to Goethe, June 18, 1798 (*Briefwechsel zwischen Schiller und Goethe*, 3. Ausgabe, Stuttgart, 1870, B. I, S. 146): "Seine (Herders) unversöhnliche Feindschaft gegen den Reim ist mir auch viel zu weit getrieben, und was er dagegen aufbringt, halte ich bei weitem nicht bedeutend genug. Der Ursprung des Reimes mag noch so gemein und unpoetisch sein; man musz sich an den Eindruck halten, den er macht, und dieser lässt sich durch kein Raisonement wegdisputieren."

² "Schiller ist besonders in seiner Jugendzeit reich an dialektischen und unreinen Reimen. Konsonanten und Vokale hat er gleich wenig beachtet; er reimt Sarge: Marke, Rosen: gegossen, Küsse: süsse, und natürlich noch anstossender als Goethe, gerundete auf nichtgerundete Vokale." (J. Minor — *Ein Handbuch Neuhochdeutscher Metrik*, 2. Auflage, Strassburg, 1893, S. 398.)

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education and other re-casting influences from the North could reasonably be expected to affect his native pronunciation. Moreover, it is claimed by careful observers that even the best education will overcome only slowly the dialectical coloring of the speech of the South German.

While the imperfections in regard to rime in Schiller's early poems are thereby in no way mitigated, it is essential to bear in mind the causes from which they arise. We are inclined to judge the poet's early attempts from the standpoint of his highest poetic achievements, losing sight of the fact that he was then a mere beginner.

Following Koerner, most of the editors of Schiller's works group his poems, as his works in general, in three periods:

The first, usually known as the Storm and Stress period, embraces the years 1775-1785.

The second period, 1785-1795, does not abound so much in poetry as in philosophic and historic writings.

In the third period, 1795-1805, it was his highest ambition, in common with Goethe, to express the German "Geistes- und Gemüthsleben" in the most perfect forms of classic beauty.

I

VOWELS RIMING WITH VOWELS

Before entering upon the discussion of pure-vowel rimes in particular, it will be helpful and clarifying to make some general statements with regard to vowel quantity.

No fixed and fast rule, which will hold for vowel quantity under all circumstances, regardless of other considerations, can be given. The quantity of a vowel may depend upon its position in the word or upon the position of the word in the sentence. (Sievers.)

Since the latter half of the fifteenth century a marked tendency toward lengthening the vowel in a stressed syllable is apparent in the Swabian dialect. Kauffman indicates this in the following manner:

MHG. short *a* becomes long, as:

hal, hale from MHG. *hal* in *Widerhall*;

pracht from MHG. *praht, pracht*. (Km.¹ p. 43.)

Short *e* becomes long *e*, as:

ber from OHG. *beri, beere*, Eng. *berry*;

west from OHG. *wehsit, wächst*. (Km. p. 53.)

Short *i* becomes long *i*, as:

bir from MHG. *bir, Birne*;

*kis*² from MHG. *kirse, Kirsche*. (Km. p. 64.)

¹ Kauffman, Fr. — *Geschichte der schwäbischen Mundart im Mittelalter und in der Neuzeit*, Strassburg, 1890.

² *s* has the value of *sch*.

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Short *o* becomes long *o*, as:

fol from MHG. *vol*, *voll*;

dochtr from MHG. *tochter*. (Km. p. 70.)

Short *u* becomes long *u*, as:

dur from Upper Ger. and MHG. *dur*, *durch*;

suts from MHG. *schurz*, *Schürze*. (Km. p. 74.)

From the above examples we must, however, not conclude that all short vowels in the MHG. have been lengthened in the Swabian. Though even here Kauffman maintains that the original quantity of the vowel was not strictly preserved, but that it suffered a slight lengthening (er "ist um ein minimum verlängert worden zur halbkürze").

In spite of the uncertainty as regards vowel quantity, he ventures the following general rule: "Jeder mhd. ictusvocal hat sich in pausastellung zu überlangem vocal entwickelt." It is interesting to notice that within Swabia itself vowel quantity varies with different localities. This is apparent from the predominance of long vowels in the East, and short vowels in the South.

1. Short *a* in rime with long *a*.

Stralet — *wallet* I, 28; *stralet* had a long root vowel through all the older dialects, and *wallet* a short one. The *a* in *wallet* was probably pronounced long by Schiller, according to the Swabian tendency, discussed at the beginning of this chapter.

In the neighborhood of nasals, MHG. short *a* becomes long *a* nasalized, as: Swabian *nāme*¹ (MHG. *name*, *namme*), Ger. *Namen*; *lām*

¹ ~ is the sign of nasal quality.

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(MHG. *lam*), Eng. *lame*; *kām* for *Kamm*, Eng. *comb.* (Km. p. 43.)

This fact will account for many of Schiller's *short a*: *long a* rimes, since *nahm* — *an*, I, 48, becomes — *ān*; *man* — *Kahn*, I, 206, becomes *mān* —; *Zahn* — *an*, I, 207, 208, becomes — *ān*. In *Namen* — *schwamen*, I, 218, even the orthography indicates that Schiller pronounced *schwammen* with long root vowel. This case is analogous to *kām* for *Kamm*, quoted above. In the following instances, *Schaam* — *schwamm*, I, 249, the poet undoubtedly pronounced the root vowel of *schwamm* long, though he conformed to the High German spelling. *Zusammen* — *Namen*, I, 226, *a* in *zusammen*, being the stress vowel, was surely drawn out. *Mann* — *gethan*, I, 261, 354, is really equivalent to *Mān*, *ān*. In the rime *Fahrt* — *erstarrt*, I, 266, the probabilities are that both of these words were spoken short, since the *a* in *erstarrt* is short by position, and the *a* in *Fahrt*, though long by the presence of the "dehnungs *h*," is short in MHG. and OHG. *vart*, O. S. *fard*. *Talisman* — *Bahn*, I, 268. So far as the vowel quantity of this rime is concerned, *Talisman* becomes *Talismān* and agrees with *Bahn*. *Sklassen* — *Waffen*, I, 278, 281. In this combination we are led to believe that Schiller merely employed the modern spelling of *Waffen*, but pronounced the *a* long, as it is found in the earlier dialects; MHG. *wafen*, OHG. *waffen* or *wafen*, Goth. *wepna*. *Bahn* — *an*, I, 346; IV, 3, becomes *Bahn* — *ān*.

During the second period we again meet with a number of cases where *short a* becomes *long a nasalized*: *Talisman* — *gethan*, IV, 51; *Menschen* —

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wahn — an, IV, 26; Dornenbahn — an, IV, 28; Sternenbahn — voran, IV, 51; namen — zusammen, IV, 181; an — aufgethan, VI, 22, 32, 357; an — Bahn, VI, 25, 376, 392; XI, 5; kam — schwamm, VI, 268; an — Lebensbahn, VI, 273; Bahn — heran, VI, 370; Bahn — hinan, XI, 6; Mann — gethan, XI, 12, 17; nahm — an, XI, 16; Grab — ab, XI, 18. Since *ab* is short, and Grab may be either short or long (Muret-Sanders), it is difficult to determine how Schiller pronounced this rime. The MHG. *grap* and OHG. *grab* uphold the *short a*, making a perfect rime in that case without any lengthening. The alternative is to accept *Grab* with *long a* as the Swabian form, and then to lengthen *ab* according to the general principle. Bahn — Ocean, XI, 25.

In the third period such rimes occur as follows: Heran — Wahn, XI, 225; an — Zahn, XI, 248, 277; wach — sprach, XI, 262; *wach* was undoubtedly lengthened, as customary, to agree with *sprach*, though the vowel is not nasal. Wahn — an, XI, 264, 289; Plan — an, XI, 279, 297, 356; Kahn — heran, Sinnenwahn — an, XI, 324; an — Bahn, XI, 342, 398; Schlafe — Waffe, XI, 353. As we have seen above, the *a* in *Waffe* was long in earlier dialects, and needs no further discussion here. Kann — bahn, XI, 370; gethan — an, XI, 383, 386.

The *short a: long a* rime occurs sixteen times in the first period, twenty-one times in the second, and seventeen times in the third.

12 of the 16 cases in the first period,

20 of the 21 cases in the second period, and

15 of the 17 cases in the third period are of the *short-a-becoming-long-a-nasalized* type. The

VOWELS RIMING WITH VOWELS

fact that this type is found 47 times, while all other forms combined occur only 7 times, is strong evidence that the lengthening of *a* before nasals is more pronounced than in other combinations.

2. Short *e* in rime with long *e*.

Gebete — Wette, I, 193; Toilette — Gebete, I, 234; Welt — gefehlt, IV, 22; Haymarket — Poet, XI, 19; Bret (Brett) — vergeht, XI, 362.

The instances where short *e* rimes with long *e* are very rare and in themselves quite odd. It seems hardly advisable to try to explain them by the lengthening of short *e* in the Swabian, for it is very difficult to formulate any rule concerning the development of MHG. *ë*. "In den Entsprechungen für mhd. *ë* (—idg. *e*) herrscht in den Mundarten durchaus keine Einheitlichkeit." (Km. p. 58.)

The use of the English word *Haymarket* arrests our attention, I therefore quote the connection in which it occurs, in the poem: *Pegasus in der Dienstbarkeit*.

Auf einem Pferdemarkt — vielleicht zu Haymarket,
Wo andre Dinge noch in Waare sich verwandeln,
Bracht' einst ein hungriger Poet
Der Musen Rosz, es zu verhandeln.

Viehoff¹ makes the following comment on these lines: "*Haymarket*, ein Flecken in England, ist gut gewählt, da dort noch '*andre Dinge*' edler Art, nämlich Weiber, sich in Waare verwandeln. Nach einem uralten Recht darf dort jeder sein Weib, wenn es die eheliche Treue verletzte, an einem

¹ *Schillers Gedichte erklärt und erläutert*, Heinrich Viehoff, 7. Auflage, Stuttgart, 1895, Band II, Seite 19.

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Strick zum Markt führen and zum Verkauf aussetzen." The word Haymarket is borrowed from the English, and it is quite evident that Schiller had no adequate pronunciation of the word. For, if he had, it would have seemed quite impossible for him to attempt a rime between Haymarket and Poet. He doubtless pronounced the word according to the French, which places the accent on the final syllable, thereby making the rime between *Haymarkét* and *Poét* perfect in accent, though not in vowel quantity.

3. Short i in rime with long i (ie).

During the first period: Gewinnst — Dienst, I, 193; hin — einzuziehn, I, 207; Lichteskönigin — ziehn, I, 219; entziffert — geliefert, I, 270; risz — stiesz — hiesz, I, 300; mit — versieht, I, 308; lief — begriff, I, 340; entgegenfliehn — hin, III, 167; genießen — missen, III, 168; Sanherib — trieb, III, 173; lieszt — ist, III, 174; bist — siehst, IV, 11.

Second period: ihn — dahin, IV, 26; VI, 273; Berlin — Schläferin, VI, 29; nachzukriechen — entwichen, VI, 32; entrissen — einzuschlieszen, VI, 389; verhiesz — entrisz, VI, 396.

Third period: rief — Felsenriff, XI, 224; hin — ihn, XI, 233, 346; ist — sprieszt, XI, 235; hin — fliehn, XI, 351; Gewinst — Dienst, XI, 385.

As we have seen,¹ it is a Swabian tendency to lengthen short vowels under stress. This fact appears also from Schiller's own orthography in the following words, which are always pronounced short and spelled accordingly, while with his spell-

¹ See page 15 ff.

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ing they could have been long only. They are: gieng — hieng, I, 309; Umfieng — hieng, I, 310.

Now, this added evidence for general lengthening would not be so convincing if he had employed the spelling for the sake of the rime. Since, however, both words in the rime are short in High German, he could have had no other reason for this spelling than his natural pronunciation. For this reason, then, he rimes words like: risz — stiesz, hin — fliehn, etc.

The *short i long i* rime occurs twelve times in the first period, and six times in each of the other two, showing a steady decrease throughout, when we bear in mind the fact that fewer rimes were written during the second period than either of the other two.

4. Short o in rime with long o.

First period: Zofen — hoffen, I, 193; Gott — droht, I, 244; Morgenroth — Gott, I, 218; Gott — Flügelbot, I, 256; grosz — Rosz, I, 351.

Second period: flosz — los, IV, 25; Rosz — riesengrosz, VI, 353, 355; Geschosz — bewegungslos, VI, 356; genossen — stoszen, VI, 359; Sohn — davon, VI, 389; Gott — Gebot, XI, 4.

Third period: hoch — doch, XI, 213; los — Geschosz, XI, 277; Rosz — blosz, XI, 280; Gott — Machtgebot, XI, 297, 299; Sohn — davon, XI, 326; Hellespont — wohnt, XI, 338; los — gosz, XI, 361; flosz — Schoosz, XI, 381; Gebot — Sonnengott, XI, 388.

If we bear in mind that the vowel *o*, under stress, is the one lengthened, then all but two of the above rimes are accounted for; these are *Helles-*

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pont — *wohnt* and *Gebot* — *Sonnengott*. The irregularity here consists in the fact that the syllables -*pont* and -*gott*, which should be lengthened, are not under primary stress.

The fact that Schiller uses the *short o long o* rime with increasing frequency, and twice as often in the third period as in the first, though only 22 times in all, indicates that he did not especially try to avoid it, although it never became frequent with him.

5. Short u in rime with long u.

First period: *Rekrouten* — *Kutten*, I, 894; *wohlgemut* — *Schutt*, I, 269. There is only one case of short *ü* in rime with long *ü*, *Küssen* — *büsen*, I, 246.

Second period: *Flusz* — *Fusz*, VI, 9; *Ueberflusze* — *Grusze*, VI, 2; *Verflossen* — *Groszen*, VI, 266; *Flucht* — *sucht* (*suchen*), VI, 404.

Third period: *Bibelbuch* — *Spruch*, XI, 218; *sucht* (*suchen*) — *Frucht*, XI, 242; *Fusz* — *musz*, XI, 245; *herum* — *Heiligtum*, XI, 283; *Heiligtum* — *um*, XI, 279; *Fusz* — *Flusz*, XI, 381.

In the above rimes the principle of lengthening a short vowel under stress has played an important part, for several of the forms can be explained in that way only. *Kutten*, *küssen*, *Spruch*, *um*, *herum*, *Frucht* are short and must have been lengthened according to the Swabian custom. In fact Kauffman (p. 74) gives *Frucht* (Lat. *fructus*) as one of the examples upholding the theory of vowel lengthening.

As is apparent from the above list, the *short u long u* type is not very largely represented in Schiller's poems.

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6. e in rime with i.

First period: mir — daher, I, 218; *Gesinnungen* — *Ihn*, I, 292. This is one of the instances where an inflected polysyllabic is rimed with a monosyllabic. The polysyllabic naturally does not lay primary stress on the inflectional ending, but on the stem. Thus it becomes necessary to rime the inflected syllable under secondary stress with the monosyllabic under primary stress. This type of rimes dates back as far as Otfried, where we find syllables under secondary stress rimed with those under either primary or secondary stress. Many¹ poets since then, including Schiller, have employed the same rime-scheme.

Finden — wenden, I, 305; sehn — dahin, I, 311; Verschwender — minder, sinken — erhenken, I, 247; hin — sehn, I, 256; hin — Seufzergen, I, 293; verschwinden — enden, I, 266; Sünderin — gesehn, I, 298; finden — einzusenden, I, 400; Dingel — Bengel, I, 352; Aszyrien — Königin, III, 174; Winke — Geschenke, III, 176; schwinden — enden, IV, 13.

Second period: Verdienst — kennst, IV, 181.

Third period: Göttin — Geliebten, XI, 342.

¹ So wird man namentlich bei J. A. Cramer, Gleim, Götz und Herder in vielen Gedichten neben Reimen wie *sterblichē: ēh*; *Hérr: zärtlichē*; *allgewaltigē: hiehē*; *dēnn: zufriedēnē* wohl noch öfter Gebände finden wie *klettertē: flüchtigē*; *fertigē: ähnlichē*; *traurigē: fröhlichē*; *Diogenēs: wenigēs*; *Graziē: Götterchē*. Auch Uz ("An Chloen" im 1. B. der Oden), Klopstock (in den geistlichen Liedern, 7, 86), Chr. F. Weisse (kl. lyr. Gedichte 3, 27; 61), J. G. Jacobi (sämmtliche Werke 1, 25; 28; 33; 63; 2, 57), Wieland (21, 239), Voss (Ausg. von 1835; S. 154; 210; 257; 287), Böckingk (Gedichte 2, 167; 3, 90; 97), Gotter (Gedichte 1, 16; 18; 99; 103), Schiller in seinen jüngeren Jahren (1, 3; 31 f; 3, 399; 402; 408) u. Andere haben sich mehr oder weniger oft Reime der einen oder der anderen Art erlaubt. (August Koberstein — *Grundriss der Geschichte der Deutschen Nationalliteratur*. Fünfte Auflage von Bartsch, B. III, Leipzig 1872, S. 249.)

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At this point an important Swabian peculiarity must be mentioned. It is the fact that *i*, *e*, and *ö* before nasals rime with each other; not only that, but what applies here especially, that *i* before nasals becomes *e*¹ nasalized. For this reason Schiller called his sister Christophine — *Fene*,² and his mother writes as she speaks: *ich ben*³ for *ich bin*.

In explanation of the rime *mir* — *daher*, we must notice that Swabian *i* before *r* in "Pausa-sellung" becomes *ia*, as in *mir*, *wir*, *dir*, which are really equivalent to *miar*, *wiar*, *diar*, (Km. p. 65). By this process we see that the Swabian pronunciation of *mir* and *daher* closely approach each other.

All other rimes in this group are of the *en-in* type, which have been explained with regard to vowel *quality*. The tendency with regard to vowel *quantity* has been sufficiently established.

It is quite striking that Schiller uses this rime fifteen times in the first period, but only once in the second and once in the third. This seems to indicate that he early became aware of its imperfection, and abandoned it; because it must have been especially objectionable to the North German, who makes a clear distinction between *in* and *en*.

7. o in rime with u.

nun — Lohn, I, 130; Monde — Elisiumsssekunde, I, 225; dumm — Diplom, I, 243; Monde — Bunde, I, 181; Monde — Honigmunde, I, 188; nun — Orgelton, I, 217; Strom — Elisium, I, 255; nun — Eisenthron, I, 257; Blume — Glanzfantome, I, 259; brummen — durchkommen, I, 270; umsonst — Brunst, I, 278; Mond — Erdenrund, Will-

¹ Kauffmann p. 63.

² Minor p. 398.

³ Goedeke I, 383.

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komm—herum, I, 353; bekommt—unangebrummt, III, 172.

The *o:u* rime seems to be about as common and as generally used by Swabian poets as the *i:e:ö*¹ rimes. Its use is justified by the following facts: Before nasals the Swabian *u* drops to *o*² and becomes nasal. There are many proofs of this difference between the Swabian and the High German. For example: *gefonden, bronnen, gonst, komer, kotschaft, kromm*,³ etc. These and other forms occur frequently, and are traced back to early writings. All of the fourteen occurrences are found in Schiller's "Jugendversuche" and are of the *o:u+nasal becomes o:o nasal type*. But general as this type was, and had been, Schiller must have recognized it as purely Swabian, for he abandoned it entirely after the first period.

¹ Minor p. 398.

² Kauffman p. 74.

³ Zimmerische Chronik (Km. p. 75).

II

PURE VOWELS RIMING WITH UMLAUTS

Hildebrand¹ (p. 353) gives an account of the pronunciation of umlauts in Saxony, which is of particular importance at this point of our investigation, since the chief northern influence on Schiller came from Saxony. He says: "Die Sprache der Gebildeten hatte kein wirkliches *ö, ü, eu*, sondern *e, i, ei*, oder *ai* dafür. Die *deutsche Treue* ward mit swei *ei* gesprochen, ebenso der *Freibeuter*, die *höchste Schönheit* mit zwei *e*, *Gottes Güte* mit *o* und *i*, u. s. w. Und nicht nur die kleinen Bürger etwa sprachen so, sondern ebensogut die gebildeten Kaufleute, Buchhändler u. s. w., ja der Prediger auf der Kanzel, die Professoren auf dem Katheder, die Lehrer in der Schule."

Hildebrand personally remembers a lecture on Goethe's *Götz*, in which the speaker was well aware of the quick succession of the two *ö*'s, but was unable to pronounce them, for he said: *Gethe's Getz*.

Although Opitz in his "Poeterei" gives some definite rules regarding pure rime, even he surprises us with the following combinations: hören — verkehren, für — dir, Poeten — von nöthen, Freude — Leide, and many similar words, showing that to him they were phonetically pure.

¹ Beiträge zum deut. Unterricht, Leipzig, 1897.

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Now the question arises, were Schiller and Goethe exceptions to this generally prevalent pronunciation? *They were not.* How could they have been? This is sufficiently apparent from their rimes: *ö — e, ö — ä, eu — ei, ü — i*, and many others. The people of Weimar, speaking of their great poet, called him Gehde.

Now, in continuing the study of the various combinations, we have:

1. *ä* in rime with *e*.

There really seems to be no need for calling attention to this rime. Modern German, as ordinarily spoken, would make no distinction in the pronunciation of the riming words in this chapter, although, if each vowel were taken by itself alone, a distinction would easily be made between the *ä* and *e*.

Even in the fifteenth century we meet with rimes like *her — wär, beger — wär, lär — her*, indicating that *ä* and *e* must have been pronounced alike, or at least as closely approaching each other.

a) *short ä: short e* rimes:

Denken — ertränken, I, 128; Bette — Städte, I, 299; himmelwärts — Herz, I, 46, 128; lässt — fest, I, 178; Wetter — Vätter, I, 179; attention must be called to the form *Vätter*. From Goedeke's text we should conclude at once that it is a corruption for *Vetter*, creating an imperfection where none was necessary. This opinion must, however, be modified when we see that three texts¹ agree

¹ Hoffmann's *Nachlese*, Boas's *Nachträge*, Boas's *Schillers Jugendjahre*.

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on the form *Väter*. If Schiller meant *Väter*, as it seems he did, he was for some reason misled to the use of *tt*, possibly to make the agreement with *Wetter* more apparent. In that case it is a rime of short *e* with long *ä*. *schwärmt* — *lermt*, I, 186. The spelling *lermt*¹ is incorrect according to our commonly accepted orthography. The Swabian spelling according to sound would easily interchange *ä* and *e*, since these vowels are constantly rimed in this chapter. *Blumenschwelle* — *Bälle*, I, 187; *Kränze* — *Lenze*, I, 237; *Tränk* — *denk*, I, 245. To show the setting of these words will be sufficient justification for the rime:

Gallopiren auf dem Springer,
Reiten ihn zur Tränk,
Nennen sich gar hohe Sänger
Barden ein'ge, denk!

(Die Rache der Musen.)

schätze — *setze*, I, 290; *Veste* — *Palläste*, I, 295; *Welt* — *fällt*; *blättert* — *geklettert*, I, 359; *sterben* — *entfärben*, XI, 202; *lebt* — *gräbt*, XI, 212, 213; *erdenken* — *Schränken*, XI, 214; *rächen* — *sprechen*, XI, 230.

b) *Long ä: long e rimes:*

Meere — *Sphäre*, I, 30; *geht* — *ersäht*, I, 47; *Schlägen* — *entgegen*, I, 48; *Ehre* — *wäre*, I, 51; *verweht* — *ausgesät*, I, 179; *spähn* — *drehn*, I, 181; *stehn* — *mähn*, I, 208; *schämen* — *nehmen*, I, 213; *Seele* — *quäle*, I, 277; *geprägt* — *gelegt*, I, 252; *spähn* — *gehn*, I, 285; *sehnen* — *Thränen*, I, 288; *Zäre* — *Cythere*, XI, 4; *Speere* — *Mähre*, XI, 232.

¹ Though it was used by Luther and his contemporaries.



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c) *Long ä: short e rimes:*

Väter — Klaggezeter, I, 130. Koerner, in his 1818 edition, improves this rime by spelling Klaggezetter with one *t*, thereby presumably lengthening the preceding *e* and forming a perfect rime of the *ä:e* class. Heyne (*Wörterbuch*) perfectly justified Koerner's supposed intention by giving the MHG. *zēter*, *zether*, and adds the remark that *zetter* is of dark origin. Schiller must have pronounced the *e* long, though it is really short by position. The *Schriftsprache* recognizes only the long form, with one *t*. Herren — wāhren, I, 276; Gefäße — Messe, XI, 253; Esse — Gefäße, XI, 296.

It appears that Schiller uses this *long ä: short e* combination only four times. In each of these cases the vowel *e* is short by position (followed by *ss*, *tt*, *rr*). By the customary lengthening of the short vowel this combination easily passes with the preceding ones of equal vowel length. But the fact that it occurs only four times, and was rejected after 1799, shows that Schiller considered it imperfect; but failing to find better terms, he was not willing to sacrifice the sense for the rime.

2. *ä* in rime with *i*.

a) *Short ä: short i rimes:*

Gesängen — schwingen, I, 27; geringe — Gesänge, I, 27; beschimmert — niederdämmert, I, 28; blinzen — scharwänzen, I, 188. In the lexicons *scharwänzen* is spelled with *e* instead of *ä*, the *ä* form is perhaps one of Schiller's phonetic spellings. springt — hängt, I, 235; Springer — Sänger, I,

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345; Bänken — hinken, I, 254; Drängen — einzuschlingen, I, 281; wimmert — aufgedämmert, I, 295; winkt — kränkt, I, 309; Sänger — Saitenschwinger, I, 351; springen — Gesängen, I, 355; klingt — hängt, III, 167; Finger — Sänger, IV, 17; hängt — singt, IV, 181.

b) *Long ä: long i rime:*

Träne — Miene, I, 186.

As we have seen (p. 24) it is a Swabian tendency for *i* before nasals to become *e* nasalized. Since in every *ä:i* rime the *i* is followed by *m* or *n*, it is safe to infer that it approaches the phonetic value of *e*. If that is true, then it reduces the *ä:i* to an *ä:e* rime, which has been discussed above (p. 27) and dismissed as phonetically approximately pure.

Of this combination we find sixteen occurrences, all but one in the "Jugendwerke," showing that Schiller must have found it awkward and offensive from the standpoint of the Schriftsprache.

3. *ö* in rime with *e*.

Here we have a number of combinations differing with regard to vowel quantity, which may be grouped in the following manner:

a) *Short ö: short e rimes:*

In the first period: Götter — Erretter, I, 127; Hölle — Stelle, I, 227; Hölle — Freudenquelle, I, 228; Silberhörner — gerner, I, 244; Quelle — Hölle, Göttern — klettern, I, 228; schmettern — vergöttern, I, 342; Schlösser — Presser, I, 344; geklattert — vergöttert, I, 359; selber — Gewöl-

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ber, I, 243. *Gewölber* commonly appears as a second declension noun. Whether Schiller had any other reason for using this form than a desire to rime it with *selber*, is not apparent. Vetter — Götter, III, 171; wekt — schrökt, III, 175. Why Schiller should employ this impossible spelling for *schrecken* is not imaginable, unless it was caused by attraction to some other similar form which is not used here. Though the rime may have seemed good to him, it might have been made perfect by merely following the regular orthography.

The second period Götter — Retter, IV, 28; XI, 8; gegönnt — brennt, IV, 29; Töchter — Geschlechter, VI, 371; Wetter — Götter, VI, 372; erhört — werth, VI, 379; Hölle — Stelle, VI, 407; Hölle — Schwelle, VI, 408; helfe — zwölfte, XI, 65.

Third period: Welle — Hölle, XI, 201; getrennt — vergönnt, XI, 202; Kapelle — Hölle, XI, 218; Götter — Retter, XI, 241, 275; Töchter — Geschlechter, XI, 396, 400.

b) *Long ö: long e rimes:*

schön — gehn, I, 271; Scene — Söhne, I, 51; Reh — Höh, I, 197; Seele — Höhle, I, 182; Höhe — Fee, I, 189; sehr — Verhör, I, 193; Flöten — Balsambeeten, I, 277; Systemen — strömen, I, 285; höher — Seher, I, 287; König — wenig, I, 207; höhnt — sehnt, I, 289; Höhen — stehen, I, 219; Zerstörer — leerer, I, 291; reden — von nöthen, I, 226; Werth — angehört, I, 255; Donnerhöhe — sehe, I, 292; Planeten — Morgenröthen, I, 280, 359; Wangenröthe — Tapete, I, 295; Schöne — Blumenscene, I, 308; Sehne — Angstgestöhne, I,

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299; Gelehrten — schwörten, III, 173. Schwören here occurs as a weak verb, which is rarely used.

Second period: wiederkehren — stören, IV, 46; höher — Seher, IV, 50; Sarazenen — Weibersöhnen, VI, 5; Höhen — erstehen, Schöne — Athene, VI, 272; gewehrt — aufgestört, VI, 349; gehören — entehren, VI, 350, 353; lösen — gewesen, VI, 353; Höhen — geschehen, VI, 360; beizustehn — erhöhen, VI, 368; erhören — mehren, VI, 377; wehn — Höhn, VI, 381; sehen — Höhen, VI, 382; Höhn — stehn, VI, 387; sehen — Höhen, VI, 398; XI, 31; Höhn — See'n, VI, 397; Höhen — Flehen, VI, 415; Höhn — untergehn, XI, 7; Wesen — Lösen, XI, 15; Höhen — Lehen, XI, 63.

Third period: Höhen — ungeschehen, XI, 210; Höh — See, XI, 220, 343, 345, 351; zurückgekehrt — gehört, XI, 222; Wasserhöhle — Seele, XI, 223; Rede — Oede, XI, 225; herzbethörend — verzehrend, XI, 244; Höhen — wehen, XI, 293, 312; Höhn — geschehn, Flehen — Höhen, XI, 295; Höhn — stehn, XI, 307, 402; Scene — Töne, XI, 324; ergehen — Höhen, XI, 354, 402; erhören — Meeren, XI, 343; Höhlen — beseelen, XI, 356; erhöret — geehret, XI, 385; untergehen — Himmelshöhen, XI, 392.

c) *Long ö: short e rimes:*

niederströmt — überschwemmt, I, 47; Welt — ausgehöhlt, I, 269; stöszt — fest, I, 342; besten — trösten, XI, 320.

d) *Short ö: long e rimes:*

edelster — göttlichster, VI, 27.

Minor (p. 398) calls attention to the fact that Swabian poets commonly used the rime *ö: e*, as,

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Höhn — geschehn, Hölle — Stelle, etc., and Schiller was no exception, though his contemporary, of whom Goethe says: "nur ein Wieland sollte reimen," avoided it.

The short rime occurs ten times in the "Jugendwerke" and nine times after the year 1782. The long rime is somewhat more common. It is found twenty times in the "Jugendwerke," and later twenty-six times. From this it would appear that Schiller saw no reason, even after he had come under the influence of the Middle German and had made considerable advancement in matters of form, why he should not use this rime. The early impressions which he received proved a lasting influence. But it must be remembered that in the Saxon and Thüringian dialects *ö* is commonly pronounced as an unrounded vowel. And that, therefore, the influence of these dialects upon Schiller was in this instance not a corrective.

However pardonable his use of this rime may be, the *long ö : short e* rime is bad, as all other rimes between long and short vowels are. Schiller must have realized this, for he uses it only four times in his "Jugendwerke," and once afterwards. We must, of course, take for granted that the general lengthening¹ was applied to all these short vowels, but even then the *ö : e* rime remains offensive to the ear of the cultured North German, and doubly so if the vowel quantities do not coincide.

¹ See page 15 ff.

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4. ö in rime with i.

a) *Long ö : short i rime:*

strömen — schwimmen, I, 29. This rime in long ö short *i* occurs just once, in the poem "Der Abend," which is among Schiller's earliest attempts in 1776.

b) *Long ö : long i rimes:*

This rime occurs four times, but also in the "Jugendwerke." *Minen—Schönen*, I, 249; *Jugendschöne—Miene*, I, 266; *Schöne—Trauer-miene*, I, 298; *Seraphinen—Harfentönen*, I, 359.

In this exceptionally small group of *ö : i* rimes, there does not seem to be a predominating attraction of either vowel to the other. Both seem to lose their own value, to meet on neutral grounds at *e* about midway between *ö* and *i*; for *i* before nasals becomes *e* nasalized.¹ Then the *ö* easily gives way to *e*,² as in *König—wenig*, *Höhn—sehn*, *Scene—Töne*, etc., thus making the rime pure in the dialect.

What has been said about the lengthening of short vowels (p. 15 ff) applies also here.

Schiller abandoned the use of the *ö : i* rime very early. It occurs only during the first period, five times in all. It seems awkward and inadequate.

5. ü in rime with e.

Menschen—Wünschen, I, 107; IV, 20, is the only occurrence of the short quantity of these two vowels in rime, while the long vowels occur four times: *rühmen—nehmen*, I, 213; *Scene—Bühne*, I, 250, 298; *Diademen—rühmen*, 8, 341.

It has caused much adverse comment that Schiller

¹ Page 24.

² Page 32.

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should rime Menschen with Wünschen. Especially Schlegel finds it very ridiculous. The Northern Germans can not forgive Schiller for using such rimes. Yet they are justifiable in the Swabian dialect, though perhaps used somewhat freely.

Fischer¹ gives the following forms, which seem to justify Schiller in his use:

befürchten, schwäbisch beferchten;
ankünden, “ ankenden;
berümen, ü like *e* in legen.

Then Schiller's Menschen — Wünschen, Scene — Bühne, rühmen — nehmen, are quite permissible, though of course, judged from the present standard of German pronunciation, offensive.

6. ü in rime with i.

Various combinations, as regards quantity, occur under this heading, which may be grouped in the following manner:

a) Short ü : short i rimes:

First period: Himmel — Getümmel, I, 27, 50; Blik — zurück, I, 47, 49; Entzüken — Bliken — auszudrüken, I, 48; zugeschickt — eingedrückt, I, 50; Glücke — Blike, I, 50; Krücke — Blike, I, 106; Blik — zurück, I, 108; entzüken — Bliken, I, 128; Kinder — Verkünder, I, 185; Winden — verkünden, I, 186; Gifften — Ambradüften, I, 187; Büchse — Crucifixe, I, 192; wiszt — küszt, I, 192; schikt — drückt, I, 194; Schandenliste — Gerüste, I, 194; gefüllet — umgetrillet, berülpet — umgestilpet, I, 212. In order to emphasize a peculiarity

¹ *Schwäbisches Wörterbuch*, Tübingen, begun 1901.

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in the last two rimes, which occur twice on the same page, I quote the entire lines:

“Manchen Kopf mit Dampf gefüllet,¹
 Manchen hast du umgetrillet,
 Manchen klugen Kopf berülpet,
 Manchen Magen umgestilpet.”

The repetition of the same word at the beginning of each line gives a peculiar uniformity and adds force to the verse. But our attention is called in particular to the rime and setting of *berülpet* — *umgestilpet*. This rime would have been decidedly improved if Schiller had used the correct spelling: *umgestülpet*. In that case the *ü* would have given the desired agreement. He may, however, have been attracted by the alternating of *ü* and *i* in the last words, therefore sacrificing the correct spelling, in order to preserve this regularity.

Ohrgebrümmel — Himmel, I, 213; Wonnefülle — Stille, I, 218; zurück — Blick, I, 219; richten — flüchten, I, 221; Perille — Gebrülle, I, 222. *Perillus* (pl. *Perille*) is supposed to have been the first Athenian who was punished for a crime, 560 B. C., by being roasted alive in a brazen bull.

flüchten — lichten (-to lift), I, 223; umgerissen — küssen, I, 226; vermische — küsse, erblickt — entzückt, Sterbeblick — zurück, I, 239; willst — erfüllst, I, 235; Sonnenblick — zurück, I, 242; aufgeschmückt — erblickt, I, 246; zurücke — Blike, I, 253; zurück — Blick, I, 253, 265, 288, 291, 310, 354; IV, 12; XI, 6, 58; sich — Küch, I, 257; Glücke — Blike, I, 258; gestiket — geschmücket, I, 277; Kinder — Sünder, I, 276; entzucket — zerknicket, I,

¹ The general scheme in this poem is *a:a, b:b, c, d:d, e:e, c, etc.*

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264; Augenblicke — Brücke, I, 279; Augenblicke — zurücke, I, 280; nimmer — Trümmer, I, 281; Brücke — erbliche, I, 281, 284; Entzücken — Strahlenblikken, I, 286, 295, 321; IV, 12; abgeknikt — pflückt, I, 289; Getümmels — Himmels, I, 290; ist — küsst, I, 294, 310; düften — vergiften, I, 297; Trümmer — Schimmer, verblinden — Sünden, I, 298; Kirchhofstille — Lustgebrülle, I, 299; niken — schmücken, I, 307; Stille — Hülle, Geklimper — Stümper, I, 343; Gift — Hüft, I, 345; entzündet — windet, I, 357; pflüket — niederbliket, I, 359; Fürst — wirst, III, 170; Sitzen — sprützen, IV, 4. This rime was written in 1785, but several years later it appears in the "Prachtausgabe" as: sitzen — *spritzen*; indicating that the rime imperfection had come to Schiller's notice and therefore been improved. füllt — stillt, IV, 8; missen — Küssen, Engelblicke — zurücke, IV, 11.

Second period: Glück — Blik, IV, 25; Entzücken — Seelenblikken, IV, 46; Sonnenblik — zurück, IV, 51; schmücken — Blicken, VI, 20; drücken — Blicken, VI, 21, 404; XI, 3; Stille — Hülle, VI, 24; Blick — zurück, VI, 26, 268, 279, 365, 381, 419; XI, 6, 58; drückt — angeblickt, VI, 30; Geistesfülle — Stille, VI, 264; Geschick — zurück, VI, 297, 357, 362, 366; umstrickt — entzückt, VI, 269; flüchte — Gedichte, VI, 278; überblicken — bücken, VI, 349; Blicke — Tücke, VI, 350; Fürst — wirst, VI, 354; Blicken — zerstückten, VI, 356; blitzt — schützt, VI, 358; Sitzen — schützen, VI, 364; Glück — Geschick, VI, 365; verjüngt — schwingt, Trümmern — Zimmern, VI, 370; Bubenstücke — Blicke, VI, 373; zückt — nickt, Brüsten — fristen, VI, 376; Triften — Schwefeldüften,

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schmückt — angeblickt, VI, 379; enthüllt — quillt, VI, 387; überlisten — rüsten, VI, 389; Blicken — berücken, geschmückt — gestrickt, VI, 491; Himmel — Getümmel, VI, 394; Gerüchte — Angesichte, Blitzen — versprühen, finden — gründen, VI, 395; Mütze — Fürstensitze, VI, 396; Blicken — Bücken, VI, 399, 403; XI, 22; entrückt — blickt, anzukünden — finden, VI, 399; Sterbeblick — zurück, VI, 400; bringt — verjüngt, VI, 401; Blicke — zurücke, VI, 408; XI, 33, 34; Gerücht — Gesicht, VI, 418; gesticket — geschmückt, XI, 10; blicken — pflücken, XI, 11; Felsenrissen — Güssen, XI, 15; Hütten — Sitten, XI, 16; schmücken — Blicken, XI, 18; füllt — überschwillt, XI, 24; Hütte — Sitte, XI, 33; erschüttert — erzittert, XI, 34; Hülle — Wille, XI, 36; Triften — Lüften, XI, 49; Pflichten — flüchten, XI, 56; schirmen — stürmen, XI, 57; füllen — Willen, XI, 59; einzurichten — Früchten, XI, 62.

Third period: Früchte — Sonnenlichte, XI, 197; verjüngt — springt, verkündet — findet, XI, 199; entrissen — Flüssen, XI, 200; Glück — Blick, XI, 207, 231, 233, 260, 267, 309; erblickt — drückt, XI, 218; Gebrüll — still, XI, 226; Hütte — Mitte, XI, 238; Bergesrücken — Blicken, XI, 240; sitzen — Stützen, XI, 243; Brüste — Christe, XI, 253; füllen — stillen, XI, 254; Stille — Hülle, XI, 262; Willen — erfüllen, XI, 274, 282; aufgethürmet — schirmet, XI, 276; Christuskinde — Sünde, XI, 279; Blicken — schmücken, XI, 282; Sitten — Hütten, XI, 292, 315; Klüften — Triften, XI, 292; gefüllt — schwillt, schmückt — blicket, XI, 295; gründen — binden, XI, 296; Himmel — Getümmel, wimmern — Trümmern, flüchtet — ge-

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lichtet, XI, 311; gefüllt — vergilt, XI, 312; Schritte — Heimathhütte, XI, 314; bindet — gründet, XI, 315; Ewigblinden — zünden, XI, 318; Glück — Liebesblik, XI, 320; verschwinden — entzünden, XI, 324; Blicken — Bücken, XI, 333; Gründen — finden, XI, 334; Stille — Hülle, XI, 344; Winden — anzünden, XI, 345; drückt — blickt, XI, 349; Brücke — Augenblicke, XI, 351, 359; Spitzen — schützen, XI, 352; Geschwister — düster, gethürmet — schirmet, XI, 358; Sonnenblicke — Brücke, XI, 360; Geschick — zurück, XI, 361; Fülle — Stille, Gründe — Priesterbinde, XI, 369; verkünden — binden, XI, 370; schmückt — blickt, XI, 371; finden — Sünden, XI, 373; Geschick — zurück, XI, 375; Blicken — entzücken, XI, 383; Tücke — Blicke, strickt — hochbeglückt, XI, 392; Blicken — loszudrücken, XI, 403; Geschwister — düster, XI, 356.

b) *Long ü : long i (ie) rimes:*

First period: Gefühl — Ziel, I, 27, 179; zieren — führen, I, 46; Flügeln — spiegeln, I, 47; glühn — entziehn, I, 48; liegen — Vergnügen, Gebiete — Güte, I, 51; süsz — Paradis, I, 107, 180; Hügel — Ziegel, I, 108; Fühlen — spielen, I, 129; Niebesiegten — lügten,¹ I, 131; Gewühl — Lottospiel, ausstaffirt — führt, I, 181; Hügeln — Todesriegeln, I, 182; spielt — fühlt, I, 187; Fürstenspiegel — Flügel, Thier — dafür, I, 189; Geblüt — flieht, I, 190; glühn — fliehn, I, 192; rühren — desertieren, I, 194; genüget — besieget, I, 194; Ungestüm — Serafim, I, 216; zerflieszzen — grüszen, I, 220; Fantasie'n — blühn — verliehn, I, 227; Zügen —

¹ An unusual preterite subjunctive form.

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wiegen, I, 228; Brüder — wieder, I, 231, 232, 233, 233; Brüder — Glieder, I, 233, 279, 282; kniet — entglüht, betrügt — wiegt, I, 234; Gefühl — Wonnenspiel, I, 242; drüben — lieben, I, 243; geglüht — verrieth, I, 249; riechen — Flüchen, I, 253; betrügen — liegen, blühen — fortzufliehn, I, 238; mir — für, I, 254; Gefühl — niederfiel, I, 261; dir — dafür, I, 264; vorüber — lieber, I, 267; betrüben — lieben, I, 271, 280; Hüte — Gebiete, I, 282; grüsen — Paradiesen, I, 283. The spelling *grüsen* for *grüzen* is surprising and can be accounted for in either of two ways. It is possible that the poet was aiming at rime perfection, which was partly accomplished by his peculiar orthography. It is, however, probable that he was not aware of any existing difference between the value of the single *s* and the *ss* or *sz*. This point is discussed later, where the evidence seems to establish the lack of distinction between *s*, *ss* and *sz* as a fact. Körnerweltgewüle — Ziele, I, 285; mir — dafür, I, 187, 310; trübten — Geliebten, I, 288; begrüßt — überfließt, I, 290; liegen — pflügen, trüben — lieben, I, 297; vier — dafür, Spiel — kühl, I, 306; Kühle — Spiele, I, 304; Riegel — Flügel, I, 281; Ungestüm — ihm, I, 346; sprühen — knien, I, 353; kriechen — Flüchen, I, 358; vorüber — lieber, III, 164; Vergnügen — Schmiegen, III, 165; Vergnügen — wiegen, zuzufliegen — Vergnügen, III, 167; Lieben — üben, III, 168; Siege — Krüge, III, 173; regieret — heimgeführt, trübste — Liebste, III, 174; wieder — Fürstenbrüder, IV, 1; Spiegel — Hügel, IV, 3; Flügel — Spiegel, IV, 7; lieber — vorüber, trügen — liegen, liebet — übet, IV, 9; Federkiel — Gefühl, Thür — Flügelthier, IV, 17.

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Second period: süsz — Paradies, spielen — fühlen, IV, 21; Engelgüte — Gebiete, IV, 24; wieder — Brüder, abgeblüht — flieht, IV, 27; Lügen — geschwiegen, IV, 29; anzuschlieszen — versüszen, VI, 2; vergnügen — liegen, VI, 20; XI, 18; regiert — führt, VI, 21; gebieten — hüten, VI, 22; gestiegen — vergnügen, VI, 23; Spiegel — Flügel, VI, 29, 178; Gefühle — Spiele, VI, 31, 271; XI, 15; Gefühlen — spielen, VI, 31, 273; XI, 9; liebet — übet, VI, 264; Spiel — Gefühl, VI, 270; Trieben — üben, VI, 272; Siegen — Vergnügen, VI, 273; vergnüget — durchflieget, Gefühle — Harmonienspiele, VI, 277; verlieren — führen, VI, 351; XI, 55; begrüszzen — schlieszen, VI, 354; Sieger — Betrüger, VI, 363; Gliedern — Brüdern, VI, 366; Thüren — verlieren, VI, 369; hüten — bieten, VI, 370; Erkühnen — verdienen, VI, 373; büszzen — beschlieszen, VI, 375; glüht — flieht, VI, 377; XI, 35; fügen — liegen, VI, 378; glühn — fliehn, VI, 380, 405; ermüden — entschieden, VI, 382; Vergnügen — bestiegen, VI, 392; Brüder — Gefieder, VI, 394; regieren — führen, VI, 396; umspielen — fühlen, VI, 401; Siegen — trügen, VI, 405; anzubieten — vergüten, VI, 411; Thiere — führe, VI, 416; Beflügelt — spiegelt, Gefühl — Spiel, VI, 429; refiert — geführt, XI, 3; Ungestüm — ihm, XI, 15; Siege — Lüge, XI, 16; Gefühle — Ziele, XI, 35; Züge — Wiege, XI, 36; Gefühl — Ziel, XI, 57; Ziele — Mühle, XI, 66.

Third period: erschienen — grünen, Spiegel — Flügel, XI, 199; glüht — zieht, XI, 201; ziehn — glühn, begrüszzen — überflieszen, XI, 203; flieht — verglüht, XI, 207; liegt — gefügt, führt — regieret, XI, 213; Thüre — gratulire, XI, 214; befiehlt

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— hinwegspült, XI, 222; Gefühl — Spiel, XI, 225; drüben — lieben, XI, 238; verdient — erkühnt, XI, 248; hier — für, XI, 250; sieht — Gemüth, XI, 258; geschwiegen — Zügen, XI, 265; Gefühle — Spiele, XI, 267; Brüder — nieder, XI, 282; Mühe — Knie, XI, 287; Grün — ziehn, Hüter — Gebieter, XI, 288; geliehn — blühn, XI, 293; Gefühl — Ziel, XI, 304; zieret — spüret, XI, 305; flieht — verblüht, XI, 308; Mitgefühl — Spiel, XI, 319; umschnürt — ziert, gedient — gegrünt, XI, 322; müde — Liede, XI, 326; zieh'n — entglüh'n, XI, 336; blühend — ziehend, XI, 337; Zügen — aufgestiegen, XI, 341; fliehend — blühend, XI, 342; versiegt — gefügt, Brüdern — Gliedern, XI, 351, 352; Gemüth — geschieht, XI, 365; Müde — Pelide (Achilles), XI, 368; glühen — ziehen, XI, 369; Gespielen — fühlen, getrübt — liebt, XI, 371; Spiele — Gewühle, glühn — fliehn, XI, 372; Gefühl — Spiel, XI, 374; Sieben — üben, XI, 382; sieht — blüht, XI, 391; ziemen — rühmen, XI, 392; Ziel — Schmerzgefühl, XI, 395; süsz — Paradiesz, XI, 396; früh — nie, XI, 399; schürt — verliert, XI, 401; blühen — ziehen, XI, 402; grünen — Ruinen, XI, 413; Gebiet — blüht, XI, 333; begrüßen — fliesen, XI, 362; Wessieren — führen, XI, 417. A Wessier (English: vizier) is an high official in a Mohammedan country.

c) *The short ü : long i rime* occurs only four times in the second period: Geisterwürde — Begierde, VI, 265; Gedankenwürde — Begierde, VI, 270; Begierde — Bürde, VI, 358; Bürde — Flugbegierde, XI, 20; and once near the close of the third period: Zierde — würde, XI, 316.

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d) *Long ü : short i rimes:*

First period: Morgenblüth — mit, I, 178; risz — süsz, I, 180; Narzissen — Füszen, I, 238; blühte — Mitte, I, 263; Löwengrimm — Ungestüm, I, 346; glühn — Königin, I, 28.

Second period: bin — Grün, VI, 30; gerissen — Füszen, VI, 359; fristen — verwüsten, VI, 401; blühn — dahin, XI, 17; Füssen — wissen, XI, 65.

Third period: süsze — wisse, XI, 215; kühn — hin, XI, 226; grün — hin, XI, 334; dahin — grün, XI, 339; eingeissen — Füszen, XI, 354; gerissen — Füszen, XI, 385.

Fischer designates the exact value of long ü in the Swabian dialect as follows:

füren, schw. *fiere*, *ie* being equivalent to German *ie* in *Dieb*.

begrüssen, schw. *begriesse*.

Bad-kübel, schw. *Badkibel*.

betrügen, schw. *eigentlich* — *ie*, etc.

In the short vowels the quality is the same, as:

Büchse, schw. *Biks*.

Büffel, schw. *Bifl*.

Büttel, schw. *Bidl*.

Brüste, schw. *Brischte*. This last form is interesting also because of the value of *st*, which in this position is equivalent to *scht*. Also the preceding form *Büttel*, in which the *tt* is pronounced as *d* only. These peculiarities, however, do not affect the *ü*.

As we have seen above, the value of *ü* in the Swabian is equivalent to *i*. This, then, practically reduces all combinations in this chapter to *i : i*

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rimes, and there is no irregularity except the combination between the *long* and *short* vowels.

The following table will show at a glance the relative frequency of the *ü : i* rime:

Rime :	ü : i	FIRST PERIOD	SECOND PERIOD	THIRD PERIOD	TOTAL
Quantity :	— : —	74	73	61	208
	— : —	80	57	56	193
	— : —		4	1	5
	— : —	6	5	6	17
		160	139	124	423

As can be seen by the frequency of its occurrence, 423 times, the *ü : i* rime was quite a favorite with Schiller, as it was with other Swabian poets.

From a comparison of the three periods in the above tabulation, it is obvious that Schiller never considered the *ü : i* type a poor rime, though its frequency of occurrence constantly decreases in each succeeding period. Northern influence can not be made responsible in this case for the decreasing frequency, since the Saxon and Thüringian dialects make no distinction between *ü* and *i*. The decrease is probably largely due to the poet's growing ability to distinguish between perfect and imperfect rime schemes.

The following quotation shows how commonly Schiller used this *ü : i* combination in his youth, for he wrote the poem containing these lines at the age of eighteen. However oblivious to its imper-

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fections he may have been at that time, in later years it is impossible to find consecutive lines with so many occurrences of the *ü : i* rime:

“Ja ruft, mit jauchzendem Getümmel:
Er ists, Er ists, vom hohen Himmel
Zum Wonnetag uns zugeschickt:
Ihr sahet ihn! welch seltnes Glücke!
Wem bleibt nicht jeder seiner Blike
Tief in die Seele eingedrückt!” I, 50.

(Schwäbisches Magazin, 1777, S. 575-578.)

III

UMLAUT RIMING WITH UMLAUT

After the discussions in the preceding chapter, on pure vowels in rime with umlauts, it becomes a comparatively easy matter to dispose of the umlaut combinations. For, by either single or double substitution, we get rimes similar to those found in chapter II, page 27 ff.

Let us consider, for example, the *ä: ö* rime.

In the Swabian dialect *i, e, ö* have practically the same phonetic value, meeting at *e*. Take, then, *ö*, which is coupled in rime with *e*, as: *Götter — Vetter, schön — gehn, Reh — Höh*, etc. (p. 31). In each of these cases the *ö* is phonetically equivalent to *e*, and the words in question are pronounced *Getter, schen, Heh*.¹ Substituting this *e* for *ö* in the *ä: ö* rime, under present consideration, we get an *ä: e* rime, which has been discussed (Chap. II, p. 27 ff), with the conclusion that it closely approaches phonetic perfection.

Vowel quantity may be ignored in the present chapter, for there is no discrepancy with regard to length in this class.

¹ Hildebrand (p. 353) verifies this statement by calling attention to the fact that the Swabian pronounces *höchste Schönheit* with *e* as the root vowel in both words, likewise *Goethes Götz* as *Gehdes Getz*, etc.

UMLAUT RIMING WITH UMLAUT

1. ä in rime with ö.

a) *Short ä : short ö rime:*

The rime in the short vowels occurs seven times, as follows: Gehölze — Gewälze, I, 248; geschöpft — abgezäpft, I, 251; blättert — vergöttert, I, 359; Verächter — Töchter, III, 9; Röcken — Päcken, VI, 29; Götter — Blätter, XI, 11; Götzen — Schätzen, XI, 410.

b) The *long ä : long ö rime* occurs thirteen times, as follows:

Waisenthäne — Jammertöne, XI, 222; unterthänig — König, I, 240; XI, 230; Thränen — Silbertönen, I, 262; spähte — Morgenröthe, I, 282; nährt — gehört, I, 289; höhnen — Thränen, I, 309; König — unterthänig, III, 168; fährt — hört, VI, 395; Träne — Getöne, XI, 46; Höhe — Nähe, XI, 197, 278, 403.

By the substitution of the phonetic values suggested above:

blättert — vergöttert becomes blättert — vergettert;

Träne — Getöne becomes Träne — Getene;

nährt — gehört becomes nährt — gehert, etc.

This process clearly makes the *ä : ö* rime identical with the type discussed in Chapter II, 1, where the *ä : e* rime is considered pure when the quantity of the riming vowels coincides.

The conclusion therefore follows, that the above *ä : ö* rime is to be regarded as pure in Swabian.

Its relative frequency of occurrence by periods is as follows: First period, eleven cases; second period, five cases; and the third period, four; indicating a gradual decrease.

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2. ä in rime with ü.

We find this combination only twice in the short and once in the long vowels. Two cases are in the poet's "Jugendwerke," the other early in the second period. Long: Sternenbühne — Thräne, I, 237. Short: Münze — Kränze, I, 343; bändigen — sündigen, IV, 25.

According to Hildebrand (p. 353) and Fischer the Swabian *ü* in accented syllables is equivalent to Modern German *i*. (See p. 43 f.)

Chapter II, 6, contains *i* in rime with *ü*, in müde — Liede, Tücke — Blicke, Sitten — Hütten, etc. Since this *ü* is equivalent to *i*, we have the following values: mide, Ticke, Hitte. If we now substitute this *i* in the *ä : ü* rime, we have an *ä : i* rime, which coincides with the type in chapter II, 2, where we have discussed the Swabian tendency of treating *i+n* as *e* nasal. (Fene for Christophine, etc.)

It will now also be noticed that in each of these combinations (Sternenbühne — Thräne, Münze — Kränze, bändigen — sündigen) the *i* substituted for *ü* is followed by *n*, thereby becoming *e* nasalized. The rime therefore virtually becomes *ä : e*, which is phonetically pure in the Schriftsprache.

If we employ the above process of substitution, Münze becomes *Minze* becomes *Menze*—*Kränze*. Sternenbühne becomes *-bihne* becomes *Sternenbehne* — Thräne.

bändigen — sündigen becomes *sindigen* becomes *sendigen*.

Although in this manner the above rimes can be made to appear fairly acceptable in the Swabian

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dialect, they can not be justified from the point of view of modern pronunciation and must be rejected from the general point of view as very impure. Schiller must have realized this, for he uses the combination only twice in his "Jugendwerke," and once soon thereafter.

IV

DIPHTHONGS

1. The *ai : eu* rime (Freude — Waide, I, 4) occurs only twice. Once in the very first poem written to his parents by Schiller, when but nine years old, under the title "Gedicht zum Neujahr." The second time he uses it in the year preceding his death (1804) in verses occurring in "Wilhelm Tell" (neu — May, XI, 396).

Fischer gives the pronunciation of *bedeuten* as *bedeiten*, like *ei* in German *Blei*. In *Beule* the diphthong also has the value of *ei*. From these and similar words it appears that the Swabian pronounces *eu* like *i* in English *mine*, German *mein*.

The modern German knows no phonetic difference between *ai* and *ei*, as *Waisen* — *weisen*, *May* — *dabei*, etc. Then, bearing in mind Schiller's natural pronunciation of *eu*, *Freude* — *Waide*, *neu* — *May*, were perfect rimes for him, and it is surprising that he does not use them oftener.

2. In "Rouszeau," 1782, we find the *ai : äu* rime, *Kraise* — *Mäuse*, I, 223.

Like the Modern German, the Swabian makes no distinction between *eu* and *äu*. As for example:

*Die Mäuse sind durch das Feuer aus den Häusern
verscheucht worden.*

The Swabian would say:

*Die Meise sind ducht das Feier aus den Heisern
verscheicht worden.*

DIPHTHONGS

3. ei in rime with eu.

First period: schweigen — bezeugen, I, 48; weint — Menschenfreund, I, 50; zerstreun — seyn, I, 129; vereint — Freund, I, 133; steigt — fleugt, I, 179; Jugendfreunde — Rosenkleide, I, 180; freute — Geleite, Geist — fleuszt, I, 182; Schaarenweis — Prometheus, I, 186; geuszt — reiszt, I, 210; Schleyer — Feuer, I, 217, 234, 287; Seuchen — Reichen, I, 221; Basiliskpfeile — Krokodilgeheule, I, 222; Meilen — heulen, I, 227; Feuer — Leyer, I, 246; Neune — kleine, I, 244; Donnerkeil — Geheul, I, 255; beteuern — verzweifeln, I, 270; euch — Fliegenreich, 277; Reue — verzeihe, Freude — Eingeweide, I, 278; beugt — neigt, I, 291; Zweifel — Teufel, I, 292; Seuchen — schleichen, I, 299; überschneyt — heut, Schmeicheley — neu, I, 303; Freuden — beneiden, freu'n — mein, I, 304, 306; Zeit — heut, I, 306; zwei — treu, euch — Königreich, vorbei — treu, I, 307; Schmeichlern — Heuchlern, I, 308; Freude — Leyde, I, 311; beugen — steigen, I, 314; Donnerkeulen — eilen, I, 321; Freund — Feind, I, 346; ey — nagelneu, I, 349; feyren — Theuren, I, 352; freun — Pein, III, 165; seyn — erfreun, IV, 3; getreu — vorbei, IV, 9.

Second period: geweiht — bereut, IV, 25; Freude — weide, IV, 100; feyern — erneuern, VI, 2, 10; sein — freun, VI, 8, 276, 351; Feuer — Leier, VI, 22; freuten — Zeiten, VI, 27; Beute — vermaledeyte, VI, 30; geweiht — gebeut, VI, 267; Freuden — weiden, VI, 270; XI, 55; gebeut — Ewigkeit, VI, 274; Reich — euch, VI, 275, 276; Zeit — ausgestreut, VI, 275; erfreute — Seite, VI, 351; Geheule — Beile, VI, 457; schweigen — zeugen, VI,

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358; Heulen — theilen, Heide — Freude, VI, 361; Beute — Streite, VI, 366; fleugt — zeigt, steigt — beuget, VI, 375; Dunkelheit — gebeut, VI, 375; Beyden — Freuden, VI, 379; Schleyer — Feuer, VI, 390; steigen — beugen, VI, 383, 384; geneigt — gezeugt, VI, 386; streun — seyn, VI, 394; beschleunigt — gepeinigt, VI, 399; beugt — neigt, VI, 408; Beute — Streite, VI, 411; rein — freun, VI, 412; zerstreun — seyn, VI, 414; freun — Gebein, VI, 415; Freuden — Leiden, VI, 417; steigen — Zeugen, VI, 418; gebeut — Streit, VI, 419; scheut — Notwendigkeit, XI, 13; Freund — Feind, XI, 14; scheiden — Freuden, XI, 23, 27; Streit — erneut, XI, 33; erfreut — geweiht, XI, 48; euch — Schattenreich, XI, 55; entzweye — Reue, XI, 56; schweigen — Zeugen, XI, 58; bleich — euch, Farbenfeuer — Schleier, Leuen — befreyen, XI, 60; Scheune — Seine, XI, 62.

Third period: Zeus — Reis, XI, 199; Steige — Zeuge, XI, 200; Zweigen — Zeugen, XI, 208; heut — Zeit, XI, 212; Feier — theuer, XI, 214; steil — Geheul, XI, 220; heulen — Weilen, XI, 222; Leu'n — hinein, XI, 228; befreyet — zerstreuet, XI, 231; Neide — Freude, verleyhn — streun, XI, 232; Beile — Keule, XI, 235; Schweitz — Kreutz, XI, 236; euch — gleich, XI, 240; Reu — frei, XI, 245; leicht — feucht, XI, 247; gebeut — Lusternheit, XI, 249; weich — euch, XI, 250; bereit — gebeut, XI, 251; verzeiht — gebeut, XI, 254; Zweigen — zeugen, XI, 261; Leu'n — befreien, XI, 275; Beute — Weite, XI, 276; Emsigkeit — erneut, XI, 277; keuchen — weichen, XI, 279; theilet — heulet, XI, 289; befreien — bereuen, XI, 284; gebeut — Zeit, XI, 285; Eile — Keule, gleich — euch, XI,

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287; Zweye — Treue, XI, 288; beide — Freude, XI, 289; Zeus — Kreis, XI, 299, 340; Scheu — frey, XI, 318; frey — neu, XI, 320; Schmeichel-freunde — Feinde, XI, 327; leiten — deuten, XI, 355; freut — Herrlichkeit, XI, 357; schweigen — zeugen, XI, 363; Vergangenheit — streut, XI, 364; Zeiten — bedeuten, XI, 364, 386; Zeus — Sternenkreis, XI, 365; freuten — Zeiten, XI, 366; gebeut — Ewigkeit, XI, 375; Blüthenzeit — erneut, XI, 377; erfreun — Wein, XI, 388; Freuden — Leiden, XI, 390; freun — seyn, XI, 392; schweigen — zeugen, XI, 394; Weite — Beute, erreicht — kreucht, XI, 397; erzeugen — schweigen, XV, 418.

The *ei: eu* rime is quite popular with Schiller. He uses it forty-five times in the first period, fifty-four times in the second, and fifty-four times in the third period, showing that he considered it a good rime. This combination has really been explained under the first case in this chapter. We there tried to show that the phonetic value of *eu* is *ei* in the Swabian, and for that reason it rimes with *ai*. If *eu* is equivalent to *ei*, then the two terms in the *ei: eu* type become identical, and hence rime perfectly. So Schiller used it freely, to the great satisfaction of the Swabian people. This fact, however, makes it by no means a pure rime in the Schriftsprache.

4. *ei* in rime with *äu*.

First period: träumen — reimen, I, 182; stäuben — treiben, I, 183; geträumt — gereimt, gesäugt — steigt, I, 221; Träume — Morgenkeime, I, 226; IV, 6; treibt — sträubt, I, 234; Beicht — däucht, I, 257; Geschäume — Keime, I, 297; Träumen —

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keimen, III, 166; Keimen — Bäumen, IV, 3; aufgehäuft — durchschweift, IV, 20.

Second period: gesträubt — treibt, VI, 266; durcheilen — Säulen, VI, 273; Einigkeit — dreut, VI, 274; aufgehäufet — zugereifet, VI, 276; Eile — Säule, VI, 361; gehäuft — schleift, VI, 375; weit — dräut, VI, 407; umzäunt — scheint, VI, 390; Keimen — Träumen, XI, 23.

Third period: Fäuste — Geiste, XI, 234; Sträuche — Teiche, XI, 235; dräun — Reihn, XI, 276; Läufen — greifen, XI, 277; weile — Säule, XI, 293; eilen — Säulen, XI, 297; bräunen — erscheinen, XI, 308; Feuersäule — Zeile, XI, 311; Gebäude — Weide, XI, 316; gehäuft — gereift, XI, 317; Säulen — weilen, XI, 356; Säulen — heilen, XI, 366; Lorbeerreisern — Häusern, XI, 468; Bräute — weihte, XI, 371; greifen — häufen, XI, 411.

Under cases one and two in this chapter we have seen how *ai*, *eu*, *äu* are placed in rime with each other. Also that there is no distinction in either Swabian or Modern German between *ai* and *ei*. Consequently the *ei*:*äu* combination is analogous to the above types. In fact the entire chapter contains nothing, phonetically speaking, but the *ai*:*ei* rime, according to the Swabian pronunciation. But according to the High German value all types may be said to be equivalent to the *ai*:*eu* type, which is, of course, impure.

From the following table we see that the *ei*:*eu* type is far more frequent than any of the others, in fact four times as common as all other types combined, occurring 153 times, while other forms are found 39 times.

The Modern German *ai*:*eu* rime, which is pho-

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netically equivalent to Swabian *ai: ei*, occurs in the following types:

	FIRST PERIOD	SECOND PERIOD	THIRD PERIOD	TOTAL
ai: eu	1		1	2
ai: äu	1			1
ei: eu	45	54	54	153
ei: äu	12	9	15	36
Total	59	63	70	192

In comparing the totals of the three periods, we find that Schiller did not consider it necessary to discontinue the general rime scheme of diphthongs treated in this chapter. It may seem striking that the *ei: äu* form should occur twice as often in the third as in the second period, but this is merely a phonetic variation of the general type of the diphthongs *ei: eu*.

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Several consonants, which differ slightly in Modern German, are placed in rime by Schiller, regardless of their differences; i. e., the dentals *d* and *t*, the gutturals *g* and *k*, the sibilants *s*, *ss*, *sz*, are in each case made to rime with each other.

1. The **general d : t rime** clearly consists of two distinct types, *d : t medial* and *d : t final*.

a) Concerning the *d* and *t* in medial position, Kauffman (p. 183) says: "Die stimmlose lenis (*d*) entspricht mhd. *d* (aus *d*) und *t* (aus *d*) und wird gesprochen, inlautend: *wide*=weide, *gulde*=gulden, *fedich*=fertig, *krode*=geraten, gelungen," etc.

From this statement and many examples that we might collect, we find even by the orthography that the Swabian often uses *d* medial where the Schriftsprache uses *t*. It must be for this reason that Schiller rimes voiceless *t* with voiced *d*, as follows:

First period: sprühte — müde, I, 191; rathen — laden, I, 193; gleichbalden — behalten, I, 208; Bote — Tode, I, 230; drunter — wunder, I, 246; Lande — bekannte, I, 256; baden — braten, I, 270; herunter — Wunder, I, 272, 280; Advokaten — Waden, I, 276; Labyrinthen — winden, I, 281; Gebiete — Liede, Verbannter — einander, I, 282; Kleider — heiter, I, 47; Planeten — reden, I, 296; baden — Saaten, I, 28; Rosenpfaden — Thaten, I, 47; ausgebadet — bratet, I, 130; Helden — Welten, I,

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27; vergolden — rollten, I, 180; tändelt — bemäntelt, I, 341; Boten — Noten, I, 354; Kleinigkeiten — leiden, III, 167; Gallakleide — reite, III, 173; herunter — Wunder, III, 174; vergelten — melden, IV, 3; ermüdet — brütet, IV, 11; Freude — heute, IV, 14.

Second period: vorgeladen — entrathen, IV, 25; solte — Golde, VI, 7; abgeschieden — anzubieten, VI, 268; Brautgewande — Unbekannte, VI, 275; Pfaden — errathen, VI, 381; zitterten — liebenden, XI, 9.

Third period: verödet—getötet, XI, 273; öden—Sturmesnöthen, XI, 345; Norden — Engelspforten, XI, 364; bestreiten — erleiden, XI, 375; Boden — Todten, XI, 391.

This type is found twenty-eight times in the first period, six times in the second, and five times in the third.

b) Concerning the *d* and *t* rimed in final position, Kauffman (p. 189) says: "Tenuis aspirata (th) erscheint auslautend für inlautende lenis und fortis." As for example: *bot*=bote, *juget*=jugend, *ont*=und, *obet*=abend, etc.

It is relevant to add here that also in Modern German the voiced stops become voiceless in final position. Examples in *d* and *t* are: Kind, Land, und, Bad, Lied, Gold, Jagd, Pferd, all of which are pronounced as with final *t*.

We may, therefore, maintain that rimes of this type are phonetically pure, and are consequently employed quite freely by Schiller as well as by German poets in general.

First period: Neid — Lüsternheit, I, 211; ausgespannt — Land, I, 218; fort — Mord, I, 229; flieht

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— Lied, I, 234; verirrt — wird, I, 246; gerollt — Spiegelgold, I, 253; Tumult — Pult — Schuld, I, 254; Pferd — werth, I, 255; Schild — quillt, I, 264; Ebenbild — quillt, I, 267; Welt — Held, I, 272, 344, 347; unerkant — Band, I, 289; Bild — quillt, I, 291; Feld — Welt, I, 305; zieht — Unterschied, I, 309, 310; wallt — bald, I, 310; Gold — rollt, I, 343; quillt — Resenbild, I, 227; eingespannt — Schwanenland, I, 344, 347; flammenroth — Tod, I, 358; entquillt — mild, I, 237; bekannt — Land, angestellt — Held, III, 170; meint — Feind, VI, 4; Held — Unterwelt, IV, 14; bekannt — Band, IV, 20; gestillt — Ebenbild, IV, 20.

Second period: zieht — Glied, VI, 271; schwillt — Jowisbild, VI, 272; bekannt — stand, VI, 348; unbekannt — Band, VI, 369; quillt — mild, VI, 378; Magd — zugesagt, tagt — jagt, VI, 390; Heerd — wiederkehrt, VI, 392; Strand — unbekannt, VI, 400; bedroht — Tod, VI, 407; Edelmuth — lud, VI, 414; Wort — Mord, VI, 415; durchbrannt — Hand, VI, 418; Tod — roth, VI, 419; entbraunt — Rand, XI, 20; ausgespannt — Hand, XI, 22; ungestillt — Sonnenbild, XI, 25, 29, 32; seyd — Vergangenheit, XI, 56; vereint — Feind, XI, 57; alt — Wald, XI, 62, 63; Seelenhirt — wird, XI, 62.

Third period: Noth — Tod, XI, 225; behend — rennt, XI, 227; schallt — Wald, XI, 231; unbekannt — Gewand, XI, 238; alsobald — Aufenthalt, XI, 252; Ministrant — Hand, XI, 253; Gestalt — bald, XI, 272; wuthentbrannt — stand, XI, 280; Ort — Mord, XI, 287; schallt — Fichtenwald, gewandt — Hand, XI, 297; gebrannt — Hand, XI, 305; Kind — beginnt, beginnt — pfeilgeschwind,

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XI, 307; Gebiet — Lied, XI, 324; Hexengold — zollt, XI, 327; Zufluchtsort — Mord, XI, 332; Gold — rollt, Göttermacht — Jagd, XI, 337; Hand — verwandt, XI, 350; bekannt — Menschenhand, XI, 358; Welt — Geld, schwillt — Sonnenbild, XI, 364; Feld — Welt, XI, 366; droht — Tod, XI, 370; Sakrament — behend, XI, 384; Pferd — begehrt, XI, 385.

The fact that this type is much more common with Schiller than the preceding one is apparent from the following summary:

	FIRST PERIOD	SECOND PERIOD	THIRD PERIOD	TOTAL
Type <i>a</i> (<i>d : t</i> medial)	28	6	5	39
Type <i>b</i> (<i>d : t</i> final)	31	24	27	82
Total	59	30	32	121

As appears from a comparison of the numbers in the first column, Schiller originally exercised only slight preference between the *d : t rimes*, final and medial, in favor of the final. In the second period the choice between the *d : t final*, with twenty-four cases, and the *d : t medial*, with only six occurrences, becomes very striking. This predominance is even greater in the third period, as comparison shows.

It is strikingly apparent from the second and third columns that Schiller early recognized a vast difference as to phonetic value between the *d : t rimes*, *medial* and *final*, accepting what is even to-day considered a good rime, and rejecting almost wholly what is objectionable up to the present time.

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The influence of the Middle German acted here as a corrective.

2. g in rime with k.

nekt — hegt, I, 178; kek — weg, I, 352; III, 172; Werken—Thatenbergen, I, 179; rükt (rückte) — lügt, I, 191; weg — Spek, I, 212, 212; Schöpfungswerke — Zwerge, I, 221; schwankt — bangt, I, 255; weg — keck, XI, 212, 221.

Kauffman (p. 202) points out that the Swabian pronounces final *g* as *k*, and in illustrating this fact he gives the following examples among others: *frok*=frage, *arek*=arg, *berk*=berg, *schlek*=schläge, etc.

Wehnert (*Goethes Reim*, p. 43) finds that Goethe knows of no such rime as *g : k*, "von deren gleicher Aussprache nur der Oberdeutsche weiss; wie wir denn solche Reime in Menge von Schiller her kennen." In speaking of the "Menge" of such rimes, he must have in mind Schiller's entire works, or else he is mistaken, for this rime occurs only eleven times in the poems.

The indications are that this combination seemed quite acceptable to Schiller in his youth, before northern influences affected him; but in the third period only one of the formerly used rimes is found, and that occurs only twice, while in the second period this rime is entirely wanting.

3. s in rime with ss or sz.

Modern critics on versification generally agree that the *s : ss* rime is impure, for the High German makes a clear distinction between voiceless *ss* (*fassen*) and voiced *s* (*blasen*). This combination was

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not generally accepted during the eighteenth century, although employed occasionally by some poets. Bürger (*Grisebach*, p. 428) says: "Sehr unrein und widerwärtig sind das gelinde *s* auf das scharfe *ss*, wenn ein Vokal darauf folgt." The general attitude toward this consonant combination may be inferred from poets like Canitz, Gellert, Gleim, Haller, and Hagedorn, who use no such rimes.

Now the question is: how did Schiller happen to use this *s* : *ss* rime, if it was not generally used or accepted at the time?

A. W. Schlegel seems to think that such rimes betray the Swabian.¹

The Frankfurt dialect knows practically no difference between *s* and *ss*. Wülcker² says: "Tönendes *s* fehlt unserer Mundart." Firmenich³ adds to this: "Das gelinde *s* ist der Frankfurter Mundart fremd, *s*, *ss*, *sz* sind daher überall gleich ausgesprochen."

I call particular attention to these authorities on the Frankfurt dialect, because Wehnert⁴ maintains that there is no difference between the Frankfurt and the Swabian pronunciation of *s*. He says: "Wir erkennen an Goethes zahlreichen *s* : *ss* Reimen den Franken, der seine Aussprache der *s*-Laute mit dem Schwaben gemein hat."

Since the Frankfurt and the Swabian *s* are found to be identical, let us now ascertain whether any distinction whatsoever is made between *s* and *ss*.

¹ Wenn jemand "Schosse" reimt auf "Rose;"
Auf "Menschen" "wünschen;" und in Prose
Und Versen schillert: Freunde wisst,
Dass seine Heimath Schwaben ist.

² Paul und Braune, *Beiträge zur Geschichte der deut. Sprache*, IV, 40.

³ *Germaniens Völkerstimmen*, II, 62.

⁴ *Goethes Reim*, p. 18. Dissertation by Bruno Wehnert.

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On this point Weber¹ is not at all clear, but leaves it to the judgment of the individual whether *s*, *ss* are to be used interchangeably or not. Generally he makes no distinction.

Wehnert is positive that there is a slight difference. He says they are pronounced alike, but not so, "dass der Gebildete *s* und *ss* in seiner Aussprache ganz zusammenwürfe; das wäre zu viel gesagt. Ein Unterschied im Sprechen ist da, in dem der im Grunde gleiche *s*-Laut etwa in 'reissen' so zu sagen als fortis, in 'reisen' als lenis gesprochen wird. Aber dieser Unterschied ist nur klein und lange nicht der, der er bei uns Norddeutschen ist, wo *s* als Hauptcharacteristikum den Stimmton hat."

Belling² says: "Schiller schreibt zum Theil *s* für *sz*, z. B. *Rose* — *schlose* (schlosz), *Lose* — *Grose*, *Getöse* — *Groöse*. Hierauf hat wohl der Dialekt eingewirkt. Weinhold nämlich bemerkt in seiner alemanischen Grammatik, S. 152: 'Sehr bemerkenswerth ist einfaches *s* für *sz*. Es beginnt im dreizehnten Jahrhundert und steht im Reime für echtes *s*. Nach Längen neigt sich übrigens die heutige Mundart zur Sibilierung der aspirierten Muta: verlose, getöse, müese.'"

We find this rime seventeen times in Schiller's "Jugendwerke," but only seven times during the second period, and again ten times in the third, as follows:

First period: entrissen — Eisen, I, 127; Frühlingsrosen — hingegossen, I, 28; angepasst — graszt, I, 188. The spelling *graszt* for *grast* is obviously employed for the perfecting of the rime, but the

¹ J. G. H. Webers *Deutsche Sprachkunst*, Frankfurt a/M, 1759. *Die Metrik Schillers*, S. 87, Breslau, 1883.

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exchange of *sz* for *s* indicates that Schiller saw no reason why this might not be done at will. Eisen — heiszen, I, 192; Loose — Stosze, I, 193; preiszt — Geist, I, 219. The spelling *preiszt* is quite surprising, creating an imperfection where there might have been a pure rime by merely following the common spelling. This adds evidence to the fact that Schiller recognized no difference between *s* and *sz*. Gieszen — gepriesen, I, 222; Schoose¹ — Morgenrose, I, 228; gesessen — gewesen, I, 250; Tartarus — Morgengrusz, I, 251, 256; musz — Zerberus, I, 252; Fusz — Spiritus, I, 257; Lose — Grose, I, 259. This is evidently an attempt at a pure rime and seems to show better than any preceding case the close approach of Swabian *s* and *sz* to each other. süsen — Küssen, I, 283; süsze — Küsse, I, 294; Gröse — Getöse, I, 359. This last rime again furnishes an excellent specimen of the close approach of Swabian *s* and *sz* to each other.

Second period: Bösen — entblößen, IV, 28; Riesen — flieszen, VI, 5; heiszen — speisen, VI, 30; entreissen — Mördereisen, VI, 352, 361, 363; Erdengrösze — Getöse, XI, 16.

Third period: los — Rosz, XI, 236, 352; Loose — Schoose, XI, 262; Blösze — Gekröse, XI, 281; begrüszte — Küste, XI, 292; Zeitenschoosze — Loose, XI, 307; verschlosz — los, XI, 344; Kartenschlosz — losz, XI, 379; entblöszet — erläset, XI, 384; groszen — Loosen, XI, 393.

When we examine closely the *s* : *ss* : *sz* rimes used by Schiller, bear in mind the general Swabian

¹Schoose (Schosze). Different editions show different spellings. In 1803 Schoosse, 1805 Schoosze, 1814 Schosze. The single *s* and single *o* are in the minority, each occurring only once in these four variations.

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tendency of lengthening stressed vowels, and remember what Weinhold says: "Nach Längen neigt sich die heutige Mundart zur Sibilierung der aspirierten Muta,"—then we are quite safe in asserting that all data seem to establish the fact that Schiller used *s*, *ss*, *sz* interchangeably, and that he, due to Swabian influences, was quite unaware of any existing distinction between them.

VI

DOUBLY IMPURE RIMES

There is really no reason for entering into a discussion on the following rimes as a whole, though the most striking features will be dwelt upon later. The imperfections occurring have been discussed in previous chapters. We find nothing new here, except the fact that in each one of these rimes two or more irregularities occur, which fact makes a detailed classification impossible. Therefore they are grouped as doubly impure, i. e., defective in vowel as well as consonant combination. For example: *Spröde* — *Wette*. We notice first the unnatural coupling of the umlaut vowel *ö* with *e*, then the long vowel with the short one, and finally the voiced consonant *d* with voiceless *t*.

In this manner we might analyze each rime and point out its irregularities; but as is apparent from this example, all these points of variance in quantity and quality come under the scope of previously discussed rimes.

What I wish to emphasize before giving the entire list in chronological order, refers to the *d : t final* rime, listed here. If the *d : t* had been the only irregularity in these rimes, they would properly have found place in that group and would have been classed as acceptable. Or, if the *d : t final* in these cases had simply been passed over as good rime, then all of these combinations would have been placed in their respective groups with merely vowel im-

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perfections. I call special attention to this, for one who reads the *d : t* final as phonetically pure might classify those rimes marked with an asterisk (*) as vowel impurities only, and would be perfectly justified in doing so; though I prefer to classify them as double impurities, suggested by the orthography.

First period: empfinden — könnten, I, 48; Wiesen — küssen, I, 107; zitterten — Liebenden, I, 129; Gefilde — brüllte, I, 131; Blüthen — hienieden, I, 179; Mutter — Bruder, I, 178; umgriff — entschlief, I, 190; Schlösser — Schoppengläser, I, 213; Felsen — wälzen, I, 217; *Schwanenkleid — eingestreut, I, 227; *brennt — Flammenwind, I, 224; *Lied — mit, I, 187; Erdenriesen — müssen, I, 230; Gegeißel — Gesäusel, I, 237; Höllengöttin — hatten, I, 246; Gefährte — werde, I, 250; Pyramiden — Zefyrtritten, *brennt — Kind, I, 259; Väter — Katheder, Späße — Gelese, I, 261; Freuden — Zärtlichkeiten, I, 262; Sinnesfreuden — Herrlichkeiten, I, 264; *Lied — glüht, I, 304; *mahnt — erfand, I, 344; Paradies — gewisz, I, 347; Spröde — Wette, I, 352; *Regiment — sind, I, 354; Schuldigkeiten — Freuden, III, 165; Spötterin — Schülerin, IV, 10; vergessen — gewesen, IV, 14; *Tod — Gott, IV, 2.

Second period: *Lied — glüht, VI, 7; *erfüllt — Bild, VI, 20; *geweint — Freund, VI, 22; Hasen — lassen, VI, 28; hielten — Wilden, VI, 268; *Bild — erfüllt, VI, 272, 374, 388; *Geistebild — gehüllt, VI, 359; *trägt* — *reckt*, VI, 394. Doubtless this rime shows us in the clearest possible manner the Swabian pronunciation of *gt*. The fact that it is rimed with *ckt* indicates that *g* and *k* are phonetic equivalents. For the *ck* is nothing more

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than a double *k*, which merely shortens the preceding vowel, while the value of *k* itself remains unchanged. *geweint — Freund, XI, 4; *Freund — scheint, XI, 13.

Third period: *Freund — scheint, XI, 210, 285; *verhüllt — Frauenbild, XI, 217; *Wild — erfüllt, XI, 235; *vereint — Götterfreund, XI, 240; *verhüllt — Götterbild, XI, 294, 316; Artemis — Jägerspiesz, XI, 297; *gefällt — Held, XI, 323; *Gott — Tod, XI, 344; Wesen — Erdengrößen, XI, 395; *gezeugt* — *vergleicht*, XI, 352. From this rime it appears that Schiller had no definite rule for the pronunciation of *g*, for in this combination it is evidently soft to rime with *ch*, while in the above (trägt — reckt) rime the *g* is hard. It will be noticed that in both rimes the final consonant is *t*, following immediately the riming consonants.

In chapter V, 2, we find that Schiller regularly rimed *g* with *k* during the first period, in the second period it disappeared, recurring in only one combination during the third period. Now, the soft *g* in rime with *ch* is found only in the last period, which would indicate that the hard *g* in rime with *k* is Swabian, but that the soft *g* in rime with *ch* was employed later, due to northern influence. It is for this reason, undoubtedly, that Schiller employs both, the *g : k* and the *g : ch* types.

If we combine the *g : k* rime in chapter V, 2, with those of the same type found in chapter VI, the result is as follows:

The *g : k* rime is found nine times in the first period, once in the second, and twice in the third.

The *g : ch* type, probably due to northern influence, occurs only once in the third period.

VII

FULL RIMES (Reiche Reime)

These rimes are formed by the recurrence of the same word, as: Gefühl — Gefühl, I, 27; Gott — Gott, I, 278, etc. Since these rimes are formed by mere repetition of the same word, I give the word constituting each rime only once.

First period: Gesang, Harfe, I, 29; erscheinen, I, 46; Jungen, gereift, I, 107; Hügel, I, 108; Faden, klirren, I, 235; Liebe, I, 236, 238, 238, 242, 242; Trazier, I, 241; enge, I, 267; Römersmann, I, 269; Mädchen, I, 272; schauen, I, 275; schelten, I, 280; Dir, I, 289, 292; kleinen, I, 292; Schande, I, 301; nicht, I, 302; IV, 25; schlug, I, 308; Kusz, I, 310; Sohn, I, 347; todt, Mann, I, 357; nie, III, 168; Blick, III, 170; ab, III, 172; Seele, IV, 6; Armen, IV, 13; Lebens, IV, 20.

Second period: Herzen, fliegen, IV, 28; an, VI, 9; Heroen, VI, 22; XI, 4; sie, VI, 32; Stufe, VI, 267; Natur, VI, 276; Schöne, VI, 278; Strahlen, VI, 279; Schatten, VI, 385; gabst, VI, 429; macht — Obermacht, IV, 111; nicht, XI, 9; ein, XI, 11; Mann, XI, 31.

Third period: gesehn, XI, 188; Schwesterliebe — Liebe, XI, 236; entfahren — befahren, XI, 250; zerrinnt — entrinnt, XI, 286; geboren — ungebo- ren, auf, XI, 301; Zeit, XI, 232.

The frequent use of the full rime indicates one

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of two things, either the rime poverty of the language or the poet's desire to add force to the rime.

The full rime occurs sixty-one times in Schiller's poems, which is after all quite frequent when one bears in mind the fact that it requires no poetic skill to form this rime, since it is simply the repetition of a word once used.

Now, if Schiller employed this method of repetition because of the lack of proper rimes, we take for granted that he would have been glad to use a real rime in each one of these instances, but for want of a better term to express what he had in mind, he was compelled to make use of the full rime.

From a comparison of the figures representing the number of occurrences in each period (38, 16, 7) we see that Schiller very effectively overcame this difficulty in the course of his development.

If we ascribe the frequent occurrence of the full rime to Schiller's desire to add force to the rime, we may meet with the objection that the poet surely did not desire to write with less force in later life than in his youth, as a comparison between the representative figures would indicate. To such objection it is only fair to reply that Schiller was quite impetuous and uncontrollable in his youth, and in his lack of experience was easily led to a frequent use of the full rime in his desire to attach particular emphasis to some point or passage. But with his increasing development in succeeding years he seemed to realize more fully his ideal of good rime, which he expressed in his letter to Körner on this subject. According to this ideal no rime should in itself seem striking, but rather unassuming, yet as if especially called into this

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particular connection. To put into practice this governing principle was to check the frequent use of the full rime. With his increasing development and self-reliance Schiller must have felt that the full rime added only artificial force, which could well be dispensed with, for it was rather an indication of weakness than strength.

VIII

THE WANING OF SWABIAN INFLUENCE

We have seen in the preceding chapters that the frequent use of impure rimes is largely to be attributed to Swabian influences and somewhat to rime-poverty. Just to what extent the latter was a determining factor in the use of imperfect rimes, can perhaps not be ascertained with any degree of certainty.

In order to show more clearly the actual conditions and Schiller's endeavor to improve his rime, the table on the following page will be helpful. Let us consider each group of types, as there indicated, by itself.

1. The first group, consisting of pure vowel rimes, embraces the first seven combinations. These rimes occur 150 times; 68 of them are found in the first period, 41 in the second, and 41 in the third. We see at once that there was a very decided improvement in the second period (represented by the difference between the figures 68 and 41), whereas the third period shows as many imperfections as the second, which means in reality a slight improvement even in the third period, for it contains a larger total of rimes than the second period.

It must be borne in mind throughout the entire discussion that each group (indicated in the left-hand column on page 72) represents only one gen-

	TYPES	FIRST PERIOD	SECOND PERIOD	THIRD PERIOD	TOTAL	TOTALS BY PERIODS			
Pure Vowels	ā : ā	16	21	17	54				
	ē : ē	2	2	1	5				
	ī : ī	12	6	6	24				
	ō : ō	5	7	10	22				
	ū : ū	3	4	6	13				
	e : i	16	1	1	18				
	o : u	14			14				
Umlaut and Vowel	ä : i	15	1		16	68	41	41	150
	ö : e	37	33	30	100				
	ö : i	5			5				
	ü : e	6			6				
	ü : i	160	139	124	423				
Umlauts	ä : ö	11	4	5	20	223	173	154	550
	ä : ü	2	1		3				
Diphthong	ai : eu	1		1	2	13	5	5	23
	ai : äu	1			1				
	ei : eu	45	54	54	153				
	ei : äu	12	9	15	36				
Consonants	d : t Med.	28	6	5	39	59	63	70	192
	d : t Fin.	31	24	27	82				
	g : k	9		2	11				
	s : ss : sz	17	7	10	34				
Doubly Impure									
	Doubly Impure	31	12	12	55	85	37	44	166
		479	331	326	1136				

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eral type of imperfections. The group under our present consideration consists only of rimes between pure guttural vowels, as *a, o, u, e, i*.

When we notice that the *o : u* rime occurs fourteen times in the first period, but is dropped entirely from the remaining two; and also that the *e : i* rime disappears almost entirely after the first period (it occurs sixteen times in the first, once in the second, and once in the third), then we grant that Schiller must have recognized early that rimes between entirely different pure vowels, as *e, i, o, u*, were not good.

The remaining five types in this group are not rimes between different vowels, but merely between long and short vowels of essentially the same quality.

The *ī : ī* combination decreases in frequency of occurrence from twelve in the first column to six in the second, where it remains in the third. This leads us to believe that Schiller early recognized it as an undesirable rime, and therefore checked its repetition in the second period to just one-half the number in the first period. The fact that he did not continue to reject it at the same rate in the third period, by no means indicates a change in the poet's attitude, for he would not now cling to a strongly Swabian characteristic which he rejected in the preceding period. We can give no other reason for its remaining constant in the second and third periods than rime-poverty and Schiller's refusal to sacrifice the sense for the sake of rime.

The *ē : ē* rime is quite infrequent, occurring only twice in each of the first two periods and once in the last.

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Three of the seven types show an increase after the first period. These are the open vowels *a*, *o*, *u*, which are more susceptible to the Swabian lengthening than *e* and *i* are; therefore they become even more frequent in the second and third periods (the fact that *ā:ā* drops from twenty-one in the second period to seventeen in the third is merely accidental, and a comparison between the third and first periods shows even then an increase); for Schiller was less able to detect that he himself was habitually lengthening short *a*, *o*, *u*, and he failed to notice any striking difference between his own pronunciation and that of others.

We see, then, that the more decidedly dialectic types: *e:i* and *ī:i*, begin to decrease in frequency at the end of the first period, while the *o:u* form is discontinued entirely.

On the whole we are convinced of a growing improvement of rimes in the pure-vowel group. Though this may not be perfectly apparent from a comparison between forty-one occurrences of impure rime in the second period and the same number in the third, yet, when we remember that 2,277 rimes were written in the third period, but only 2,120 in the second, then the improvement is apparent even there, though it is greatest between the first and second periods. The actual percentage of impure rime on the entire number written in each period respectively is as follows: In the first period, .03% of all rimes are impure; in the second period, .021%; and in the third, .019%. (Fractions are not carried out in these calculations. Where the fraction is less than a half it is dropped; if more, it is counted as one.)

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2. The second group, containing the umlaut and vowel types, shows a larger number of rimes than any of the other groups: a total of 550; 223 of these occur in the first, 173 in the second, and 154 in the third period.

The *ö : i* type occurs five times, but only in the first period. The *ü : e* type occurs six times, but also only in the first period. The *ä : i* combination is found fifteen times in the first column and once in the second. These three types aggregate twenty-seven cases in all. Their entire absence in the third period, with but one occurrence in the second, is sufficient evidence of Schiller's early effort to avoid these three combinations especially.

Of the remaining two types, the *ö : e* is quite popular with Schiller. Though there is no increase after the first period, the decrease is very slight, as appears from comparison. The numbers are 37, 33, and 30. This rime is a Swabian characteristic, but even in Middle Germany it would be less noticed than the *ä : i*, *ö : i*, and *ü : e* types. In the every-day language of even the middle class and fairly cultured people in Silesia and Saxony the *ö* and *ü* are pronounced unrounded. Since Schiller came chiefly under the influence of the Saxon and the closely allied Thüringian dialects, the corrective influence on these points can have been but slight.

The fact that the *ö : e* type decreases so little from the first to the second period, and that almost the same relation prevails between the second and third, indicates that Schiller never became sufficiently convinced of its impurity to check its frequent recurrence. It is also possible that he may have been influenced to continue the use of less objectionable

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rimes, like this one, by the fact that five of his first rime-schemes have at this time already been abandoned, leaving him the less to choose from. To make up for this loss, he might naturally have used more frequently than he otherwise would have those combinations which he considered permissible.

Rime poverty may also have played a very decisive part at this point.

The rime most popular with Schiller, of those under our consideration, is the $\ddot{u} : i$ type. It is found 160 times in the first period, decreasing to 139 in the second, and to 124 in the third, giving a total of 423. It is the most natural combination the Swabian can use, for to him \ddot{u} is phonetically equivalent to i , and he always pronounces it so. The North German \ddot{u} is practically unknown to the Swabian. Though Schiller evidently made some effort to restrict its use, he was apparently not aware of any striking incongruity in the $\ddot{u} : i$ combination. As in the case of the unrounding of \ddot{o} , it must be borne in mind that in Middle Germany the \ddot{u} is pronounced unrounded by the great mass of people.

If Schiller had overcome this anomaly, we could safely maintain that the last remnant of Swabian influence had disappeared.

3. The type in which both members of the rime are umlauts occurs only twenty-three times in Schiller's poems: thirteen times in the first, and five times in each of the succeeding periods. The $\ddot{a} : \ddot{u}$ is quite insignificant, occurring only three times and disappearing entirely in the third period.

The $\ddot{a} : \ddot{o}$ rime is found eleven times in the first period, but drops to four occurrences in the second

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and five in the third period, which indicates that Schiller soon discovered that it was strongly dialectic, and therefore objectionable. Its decrease in the second period to almost one-third the number of occurrences in the first period speaks well for Schiller's improvement of the rime, while the five occurrences in the third period must be purely accidental.

4. In the diphthong group we have four different types. The *ai : eu* rime is found only once in the first and once in the third period, while the *ai : äü* combination occurs once only in the first. These two need therefore no particular consideration.

The *ei : eu* rime is quite popular with Schiller. In frequency of occurrence it stands next to the *ü : i* type. The fact that it is the leading one of the only four types of impure rimes to maintain a steady increase to the end, clearly indicates that Schiller finds nothing objectionable in this rime. To the Swabian its terms are phonetically identical. He always says: *eich* for *euch*, *nei* for *neu*, etc.

Of this type it may be said, as of the *ü : i* type, that it is a deeply rooted Swabian characteristic, and Schiller never discovered any material difference between the phonetic value of *ei* and *eu*.

The same is true with regard to the *ei : äü* type, for in the High German it is phonetically equivalent to *ei : eu*; i. e., *eu* and *äü* are merely orthographic differences of phonetic equivalents. The rendering *äü* of the respective diphthong is comparatively rare, found mostly in plurals of nouns or in derivative forms. That is the real reason why such combinations are quite infrequent in Schiller's rimes. The fact that there is a slight decrease of the *ei : äü*

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type from twelve to nine in the second period is merely accidental, and is in reality still smaller when we remember that the total number of rimes in the second period is less by 185 than in the first period. The fifteen occurrences in the third period at once prove the poet's tendency to increase the frequency of this rime.

It is safe to maintain that in the entire group of diphthongs Schiller recognized only the *ei:ei* (North German *ei:eu*) rime, though he employed the commonly accepted orthography. The use of the general type in this group is the only one to increase steadily, in spite of the entire loss of two of the variations, from fifty-nine in the first to sixty-three in the second, and even seventy in the third period, because the influence of Saxon and Thüringian pronunciation was not strong enough to make Schiller aware of any unpardonable impurity.

5. In the consonant group, the *d:t* combination is by far the most common, occurring 121 times. But this consists of two different types: the *d:t medial* and *d:t final*.

The medial rime, as we recall from page 59, was not considered good by Schiller, for, though it is found twenty-eight times in the first period, it recurs only six times in the second, and five times in the third, which seems to stamp Schiller's disapproval upon it.

But the *d:t final*, which may be considered a good rime in the North German also, since *d*, like *b* and *g*, becomes voiceless in final position, occurs much more frequently. Although it decreases from thirty-one cases in the first, to twenty-four in the second period, it slightly rises again to twenty-seven

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in the third. This calculation proves constancy in the use of this rime for the second and third periods.

Though the *d : t* rime of both types combined shows a decided decrease in the second period from fifty-nine to thirty, we see at a glance that a decrease of only seven falls to the *d : t final* type, while the large decrease from twenty-eight to six is found in the *d : t medial* type. This difference continues to increase in the third period, where the *final* occurs twenty-seven times, but the *medial* only five times. From these facts it is especially apparent that Schiller is breaking away from Swabian influence and is adopting that which the general Schriftsprache accepts.

The *g : k* rime is Swabian, but not limited to that province alone. Whatever the determining influence may have been, Schiller prefers to reduce its frequency from nine cases in the first period to two in the last. It is not found in the second period.

The *s : ss : sz* rime also becomes less frequent after the first period. This decrease is especially marked between the first and second period. The increase in the third period is in reality smaller than it appears in the table, for by actual calculation we find that in the second period .0033% constitutes the percentage of impure rimes of this type, while .004% represents that of the third period.

The *s : ss : sz* combination is found as often in the first period as in the others combined. Though it is strongly dialectic, it is not limited to Swabia. From the decrease after the first period it seems apparent that Schiller's attention was called to the imperfection of such combinations. But since it was so perfectly natural for the Swabian, and since

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Schiller seems not to have been able to distinguish clearly between the voiced and voiceless sibilant (which we may safely infer from his peculiar orthography in some of these rimes, undoubtedly corresponding to his natural pronunciation), he continues to use this rime-scheme throughout, with even a slight increase in the third period.

Concerning the nondistinction of voiced and voiceless *s*, Viètor (p. 200) says the following: "Die Unterscheidung des stimmhaften von dem stimmlosen Laute ist in Mittel- und Süddeutschland unbekannt; für *z* und *s* steht stimmloses, aber vielfach schwaches *s*, das zwischen Stimmhaften allerdings meist in *z* übergeht: *reisen* und *reissen* beide — *raisen*, *raizen*, etc. Die "Gegenüberstellung von stimmhaftem *z* und stimmlosem *s* nach norddeutscher Art ist von der mustergültigen Sprache der Bühne etc. anerkannt und dringt immer weiter vor, so entschieden auch noch von mittel- und süddeutscher Seite gelegentlich dagegen opponiert wird."

On the whole, the different consonants in rime combinations occur as follows: In the first period, eighty-five times; in the second, thirty-seven times; and in the third, forty-four times. The *d : t medial* type, as the most objectionable also to the North German, is the only one to decrease in frequency of occurrence in the third period. The fact that all other combinations (*d : t final*, *g : k*, and *s : ss : sz*) do not decrease in the last period, seems evidence that Schiller was not sufficiently convinced of their imperfection to check their frequent occurrence. Or it may have been absolute lack of better terms to express his ideas. At any rate, whatever may have

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been the cause for using these combinations, we cannot raise serious objection to any of them except the *s:ss:sz* type as strongly Swabian. For the *d:t final* type, as we have seen, is quite acceptable to the *Schriftsprache*, while the *g:k* type is considered phonetically pure in many communities of the North.

6. The fact that the doubly impure rimes occur less than one-half as often in the second period as in the first, and even decrease in the third period (though the table shows constancy), is a fair indication that they came to Schiller's notice as well as other imperfections. It is but natural that they should, for the same irregularities that he discovered in other rimes he found accentuated here. It is therefore a decided step toward advancement when he reduces the frequency of this rime from thirty-one to twelve cases.

Some points of interest can be set forth best in tabulated form as follows:

a) A comparison between the first and second period.

There are 23 types of impure rimes, and all are represented in the first period.

6 types are discontinued in the second period.

12 types decrease in frequency in the second period.

1 type remains constant, which actually represents a small *pro rata* increase.

4 types increase in frequency in the second period.

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The increase is distributed as follows:

The pure-vowel types (*ǎ: ā, ǒ: ō, ǔ: ū*) 8 cases.
Diphthong type, strongly Swabian (*ei: eu*) 9 cases.

The use of impure rime in general is decreased in the second period by a total of 148 occurrences.

None of the above figures take into account the fact that nearly two hundred more rimes were written in the first period than in the second. They merely indicate the number of impure rimes written during the time known as the first and second period. When this fact is taken into account, then all types which increase in the second period represent a relatively larger increase than here indicated. Where the numbers are constant, a relative increase is also to be understood. Where there is a decrease, it may not be a decrease in reality, unless it is large enough; for all cases of decrease in the second period are relatively smaller than the table shows.

In this connection it may be sufficient to say that no decrease in the comparison between the first two periods is small enough to reverse it into an increase. Even the figures in the *ö: e rime*—37, 33, and 30—signify a real decrease of impure rimes. In the first period .016% represents the *ö: e rime*, and in the second period .0155%.

b) A comparison between the second and third period shows the following facts:

- 4 types do not occur in either of these periods.
- 2 additional types are discontinued in the third period.
- 5 types decrease in the third period.
- 3 types remain constant.
- 6 types increase in the third period, while

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2 types are re-introduced, as follows:

ai: eu, merely an orthographic variation
of the general Swabian *ei=eu* type... 1 case
g: k, which is not at all limited to
Swabia, and is quite acceptable..... 2 cases

The 6 types showing increase are distributed as follows:

Pure vowels (*ö: ô, ü: ū*)..... 5 cases
Umlauts (*ä: ö*) 1 case
Diphthongs (*ei: äu*) 6 cases
Consonants (*d: t final; s, ss, sz*)..... 6 cases

From the figures in our table it appears that the use of impure rime in general decreases but slightly in the third period. We must, however, bear in mind that the second period represents 2,120 rimes, while the third shows a total of 2,277. Where a smaller number of impure rimes is found in the third period than in the second, improvement is apparent, since the number of rimes in the third period is in itself larger.

c) Since the first and third periods represent the two extremes of the poet's life—youthful immaturity on the one hand and a close approach to perfected accomplishment on the other—a comparison between these two periods shows the greatest improvement in regard to purity of rime.

23 types of impure rime are represented in the first period.

5 types are discontinued in the third period.

11 types decrease in frequency in the third period.

1 type remains constant in both.

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5 types increase in the final period, as follows:

<i>ǎ: ā, ǒ: ō, ŭ: ū</i>	9 cases
<i>ei: eu, ei: äu</i>	12 cases

These cases of increase are not merely apparent, but real, and even slightly greater than appears here, for Schiller wrote twenty-eight rimes more in the first period than in the last.

The total number of impure rimes decreases by 153 in the third period as compared with the first.

It is now perfectly obvious that the few cases of increase in impure rime during the last period are found, first, in the combinations: *ǎ: ā, ǒ: ō*, and *ŭ: ū*, concerning which we have previously established the fact (p. 74) that it was almost impossible for the Swabian to detect his own habitual lengthening of short open vowels under stress; and finally, in the general *ei: eu* type of the diphthong group, which is indeed the most natural combination the Swabian can use.

The following facts may be considered direct evidence for Schiller's improvement of rime:

6 types of impure rime disappear entirely in the third period,

11 types decrease; aggregating a total diminution of 153 cases, arising from a comparison between the first and third period.

Summary:

Schiller apparently made the greatest improvement in the use of rime during the second period.

During the third period, as compared with the second, the general rime quality improves, but

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slightly, showing small variations in all the types but four.

We are impressed with the sudden improvement in the second period, marked by a decrease of 148 impure rimes, as compared with the first; while the third period shows but slight improvement, with a decrease of only five rime imperfections. This is doubtless due to the fact that Schiller wrote nearly all of the poems of the first period before coming in direct contact with the corrective influence of the North. But as soon as this influence asserted itself, the number of imperfections at once became decidedly smaller. It is but natural that the improvement did not continue at the same rate at which it had begun, for the corrective influence of the language of Middle Germany was, of course, strongest in the beginning, and Schiller presumably also felt the rime-poverty of the language as other German poets have done. Besides this, there were many imperfections with which Schiller never became sufficiently impressed to discontinue their use, and several of them even seemed so perfect that he used them with increasing frequency.

IX

SCHILLER'S REVISION OF EARLIER POEMS

A comparison of some of the earlier poems with later revisions of the same does not add materially to the facts already established concerning the poet's development in the use of the rime, as will appear from a minute study of all the revisions furnished us by Goedeke.

I. Die Götter Griechenlandes.

Both the original as well as the revised version fall within the second period; the former appeared in 1788, the latter in 1793. The first five stanzas show no change whatever, carrying with them all the original rime imperfections, *drücken* — *blicken* in the second, *geweint* — *Freund* in the fourth, and the full rime *Heroen* in the fifth stanza. Stanzas 6, 7, 8, 9, and 11 are omitted from the revision, with two cases of the *ie : ü* type and one of the *eu : ei*. An entirely new stanza appears in the revision of the sixth, with the impure rime *Gott* — *Gebot*. The fact that Schiller uses the *ö : o* rimes twice as often in the third period as in the first, and also introduces it into the revised forms of his poems, clearly signifies that he never became conscious of any anomaly in the natural Swabian tendency to lengthen a vowel under stress. The eighth from the end as well as the three closing stanzas

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are omitted from the revision, with one impurity in *eu : ei*, but a new closing stanza is added, introducing the familiar Swabian *ö : e* rime in *Höhen* — *untergehen*. Though there are some changes in the order of stanzas, and though the original fourteenth and fifteenth stanzas are combined in one by dropping out the second half of fourteen and the first half of fifteen, no further changes in rime are thereby affected.

Now, it is entirely out of question to suppose that these ten stanzas of eight lines each were omitted and two new stanzas written for the sake of improving the rime. The question of rime had absolutely nothing to do with it. The omitted stanzas add little, if anything, to the general purport of the poem and are rather vaguely worded. The force as well as the general tone of the poem are much improved by the revision, and this must have been the poet's *prime* if not *sole* reason for the changes.

2. Hektor's Abschied.

Schiller's first version of this poem appeared in 1780, bearing the title: "Der Abschied Andromachas und Hektors," while the revision is dated 1793.

Schiller makes a change in the very first rime, apparently, but not probably, to avoid the *s : ss* combination. Though the *ä : e* form occurs in the revision, we must bear in mind that *that* is phonetically pure.

1780:

Willst dich, Hector, ewig mir entreissen,
Wo des Aeaciden mordend Eisen . . .

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1793:

Will sich Hektor ewig von mir wenden,
Wo Achill mit den unnahbar'n Händen . . .

It does not seem as though the changes were made for the sake of improving the rime. The sense remains the same in both cases, though the wording in the latter seems somewhat more natural and expressive.

In the second stanza the wording is slightly varied, but results in no change in rimes, except in the very first one, where the perfect rime *Todeslanze* — *Kriegestanze*, in the first edition, is replaced later by the practically perfect rime *Thränen* — *Sehnen*.

In the revision the riming of secondary with primary stress is introduced in the combination *Pérgamùs* — *Flúsz*.

1780:

Theures Weib, geh, hol die Todeslanze,
Lasz mich fort zum wilden Kriegestanze,
Meine Schultern tragen Ilium;
Ueber Astyanax unsre Götter,
Hektor fällt, ein Vater-Lands Erretter,
Und wir sehn uns wieder in Elysium.

1793:

Theures Weib, gebiete deinen Thränen,
Nach der Feldschlacht ist mein feurig Sehnen,
Diese Arme schützen *Pérgamùs*.
Kämpfend für den heil'gen Heerd der Götter
Fall ich, und des Vaterlandes Retter
Steig' ich nieder zu dem styg'schen *Flúsz*.

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Aside from the change in the first two lines, there is also a change in the riming words of the third and sixth lines, though the rimes are good in both cases. In the two stanzas just quoted there is certainly no indication of attempted rime improvement, for the rime is perfect in 1780 (excepting *Götter* — *Erretter*, which also remains in the revision), but not so absolutely perfect in 1793, though *Thränen* — *Sehnen* closely approaches phonetic perfection.

It does seem that the changes were made for a better wording merely, for the sense remains practically the same. It seems barbarous and brutal for Hektor to say to a woman: *geh, hol die Todeslanze*. Especially do the closing words of the second line, *zum wilden Kriegestanze*, indicate his barbarous madness with pleasant anticipation of war and bloodshed. This is much more brutal than for him to say in a mild and sympathetic tone:

Theures Weib, gebiete deinen Thränen,
Nach der Feldschlacht ist mein feurig Sehnen . . .

There can be, moreover, nothing more indicative of Schiller's youthful and unrestrainable enthusiasm than just such passages as this original from 1780. And again, nothing could be more truly representative of his gentle and subdued spirit thirteen years later than the revised version of these same thoughts in kind and loving words. Even the last line of the revised stanza removes the bluntness of the original.

3. The poem *Amalia*, also from the year 1780, consisted originally of five stanzas, but for some reason, perhaps because it gives expression to such

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burning passion, Schiller omitted the second one in his revision of 1793. For a better understanding, I quote it in this connection:

“Sein Umarmen — wütendes Entzücken! —
Mächtig, feurig klopfte Herz an Herz,
Mund und Ohr gefesselt—Nacht vor unsern
Blicken—
Und der Geist gewirbelt himmelwärts.”

Since there is no further change in the revision, the same two imperfections are found in both editions. The *ü : ie* combination is, of course, of frequent occurrence, but a rare peculiarity appears in the form: *zitterten* — *liebenden*, for it is not only a rime between medial *d* and *t*, but also shows a discrepancy between other consonants. Since the accent is on the root syllable, we must really regard it as an instance of the trisyllabic rime. We have, then, in the first syllable disagreement of vowel quantity and consonants, in the second syllable disagreement of consonants, and in the third the combination of medial *d* and *t*. The combination can not be said to be a very happy one, although it does not offend the ear, because of the very length of the words, as much as some of the masculine and feminine impure rimes.

4. **Einer jungen Freundin ins Stammbuch** was written in 1788. The revision took place in 1795. A comparison shows that four lines were omitted in the second version, but one new line inserted, while one change took place in the rime. The unchanged imperfections consist in two cases of the long *ü : i* type, and in one case of the short *ü : i* type.

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The following quotations will be sufficient evidence that the changes were made for an improvement in style, and not in rime.

1788, lines 5 to 9:

“So ist sie doch nicht! — Die Eroberungen,
die jeder deiner Blicke siegreich zählt,
die deine sanfte Seele dir erzwungen,
die Statuen, die — Dein Gefühl beseelt,
die Herzen, die dein eignes dir errungen . . .”

It is exceedingly interesting to notice how well the original passage is reproduced in only two lines:

“So ist sie nicht. Die stillen Huldigungen,
Die deines Herzens Adel dir errungen . . .”

Again, taking up the original at line fourteen, we have:

“Dem holden Zauber nie entweyhter Jugend,
der Engelgüte mächt'gem Talisman,
Der Majestät der Unschuld und der Tugend,
den will ich sehn—der *Diesem* trotzen kann.”

These verses have been very happily revised in the following manner:

“Dem holden Zauber nie entweyhter Jugend,
Dem Talisman der Unschuld und der Tugend,
Den will ich sehn, der diesen trotzen kann.”

The rime in this last line is not incomplete, as might appear here, for it combines with *an* in the line just preceding the quotation.

Immediately following the above quotation from the original, we find the lines:

“Froh taumelst Du im süßen Ueberzählen
der Glücklichen, die Du gemacht, der Seelen,
die Du gewonnen hast, dahin.”

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Now, as a matter of fact, the rime suggested by the word *dahin* is left incomplete, for there is no other word with which it can be made to rime. Of the twenty-nine lines in the original poem, this is the odd one, without a mate in rime.

As we have seen above, four lines have been omitted from the revision, again leaving an uneven number, and thereby necessitating some kind of an irregularity in rime. Obviously, to avoid this irregularity, Schiller inserts a new line, mainly to complete the rime; but he thereby also suggests a new thought, for "Blumen" are the gifts of kind fate, while the "Glücklichen" are because of her charm and kindness. The revision reads as follows:

"Froh taumelst du im süßen Ueberzählen
Der Blumen, die um deine Pfade blühen,
Der Glücklichen, die du gemacht, der Seelen,
Die du gewonnen hast, dahin."

In this connection we can not speak of rime improvement, but merely of rime completion, for in completing the rime, Schiller employs the long *ü* : short *i* combination.

5. *Die Ideale* is dated 1795 and 1800.

In the first stanza Schiller makes no change, using the rime *scheiden* — *Freuden* in both. The second half of the second stanza and the first half of the third, as well as the seventh stanza entirely, are omitted, thereby eliminating two impurities. The remaining stanzas are somewhat changed in order as well as wording, but neither the original nor the revised version employ anything but good rime throughout.

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The most striking change appears in the fourth stanza of the original, which occurs in the revision as part of the third.

1795:

“So schlangen meiner Liebe Knoten
Sich um die Säule der Natur,
Bis durch das starre Herz der Todten
Der Strahl des Lebens suckend fuhr.”

1800:

“So schlang ich mich mit Liebesarmen
Um die Natur, mit Jugendlust,
Bis sie zu athmen, zu erwarmen
Begann an meiner Dichterbrust.”

Here again the rime had nothing to do with the change, since it is pure in both versions. The desire for a more lucid style must have been the controlling reason for the change.

6. *Die Theilung der Erde* was written in 1795 and revised in 1799. The first two stanzas remain unchanged, carrying with them the rimes: *Höhen* — *Lehen*, *einzurichten* — *Früchten*, *Alt* — *Wald*. In the revision of the third stanza two impure rimes (*ei: eu* and *d: t final*) are avoided, but a *short a: long a* rime *fassen* — *Straszen*) is introduced.

1795:

“Der Kaufmann füllte hurtig sein Gewölß, die
Scheune

Der Fermier, das Fasz der Seelenhirt,
Der König sagte: Jeglichem das Seine:
Und mein ist — was geärntet wird!”

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. 1799:

“Der Kaufmann nimmt, was seine Speicher fassen,
Der Abt wählt sich den edlen Firnewein,
Der König sperrt die Brücken und die Strassen,
Und sprach, der Zehente ist mein.”

It does not seem at all probable that Schiller undertook the revision of this stanza with a view to rime improvement. The fact is that there is no improvement worth mentioning, for the final *d : t* in *Seelenhirt* — *wird* is surely just as pure to the Swabian as it is to the North German, who accepts it as phonetically pure. Besides, we recall from page 78 that Schiller used the *d : t final* rime with greater frequency in the third than in the second period. This indicates that he always considered it a good rime. Since the revision of this poem took place about the middle of the last period, there can have been no thought on the poet's part of avoiding this combination, and its non-occurrence in the revision is purely accidental.

As to the dropping of the *ei : eu* rime in *Scheune* — *Seine* and the using of the *short a : long a* combination in the revised version, I am equally convinced that it was not intentional, but accidental; for both forms are strictly Swabian characteristics, which make them equivalent to *Scheine* — *Seine* and *fassen* — *Strassen*. Now, there could be no advantage whatsoever in dropping the one in order to use the other. The change was made, as I believe, merely for a better and clearer wording without any regard for rime improvement.

There are no further imperfections in either the original or the revised version of this poem.

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This completes the list of Schiller's revised poems, as furnished by Goedeke. The study of these revisions adds little if any to our previous conclusions on rime improvement, aside from reassuring us that the most satisfactory and definite evidence of the extent of Schiller's rime improvement is to be found in the general comparison between the poems of the first and last period, as given on page 83 f.

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